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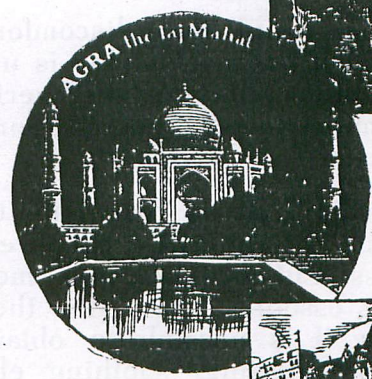

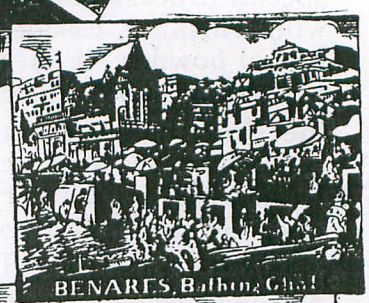

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filmindia

VOL. 7 NO. 5
MAY, 1941

Editor: **BABURAO PATEL**

Stop This Tom-Foolery

"BEFORE the Spanish Civil War broke out it was astonishing to note the number of News Reel Theatres which had sprung up in cities like Barcelona and Madrid. There were at least a dozen delightful little modern theatres of this sort in Barcelona alone. You could go, and for the equivalent of two or three pence, have an hour of first-class short films. I think I am right in saying that every one of these News Reel Theatres was controlled by Germans, and that all the news films were of German and Italian origin. It never occurred to the British Foreign Office that the older ways of diplomacy needed to be supplemented by the use of modern inventions.

"In short, the thousands of Spaniards who received most of their education as to what was going on in the world through their visits to these places, received the Nazi point of view undiluted by any other", writes John Langdon-Davies in his book "Fifth Column."

Here is a splendid idea for war propaganda in our country—an idea which the Film Advisory Board ought to take up immediately and put into execution, if, at all, it is ever to justify its existence.

Every effort of the Film Advisory Board so far, to do useful war propaganda has proved abortive. All that the Board has done so far has been to produce some clumsy shorts about the primary training of the soldiers and the sailors and a couple of unconvincing short stories about whispers and propaganda. The soldier and the sailor stories have been so crudely produced and the other "original" stuff has been so much overloaded with the obvious that all these shorts defeat their primary purpose of propaganda.

The future subjects in view are equally disappointing with a story about the postal department, another about the transport, one on the industrial progress of India, another on irrigation, one about rowing on the Hooghli, another about a "screw" in the "Steel Frame" of the Government.

How amusing is this selection of the subjects? Even a darned fool from the streets can realize the utter futility of these subjects for war propaganda. But the members of the Film Advisory Board don't. And it is a pity.

On the other hand, the Films Division of the British Ministry of Information has produced: "Britain At War", the story of a nation's mobilization against invasion; "Channel Incident", picturising the Dunkirk evacuation; "Coastal Defence" showing preparation against attack; "Into The Blue," training air pilots, gunners and observers; "War and Order", on war time duties and training of Police Force and Home Guards; "Job To Be Done", on the use of civilian man power in war time; "Behind The Guns" showing civilians in war work in factories and industries, and many other useful subjects which have a direct bearing on the present war.

When one reads the list of war subjects taken by the Ministry of Information in England and compares it with the programme of the Film Advisory Board in India, he is compelled to observe the wide gulf between the objectives and the methods of the two institutions.

While the Films Division in London is contributing directly to the nation's war effort, the

Film Advisory Board in India is worrying about postmen and Hooghly pilots, thinking all the while, perhaps, that the postmen and the pilots are going to win this war for us.

Once again we insist that this tom-foolery must stop as it is neither helping us to win the war nor saving us the money.

The Government of India have sanctioned the production of 12 ten-minute shorts, 12 five-minute shorts and 18 dubbings at Rs. 3,07,080. "Filmindia" forecasts that all this money will ultimately result in a criminal waste unless the Film Advisory Board is entirely overhauled and reorganized with greater efficiency and wider outlook.

It is no use threatening us with the C. I. D., it would be better to put the C. I. D. on the track of the executives of the Film Advisory Board and make them work in the right direction. These executives need the warning and the whipping if we must win the war.

The entire production programme of the Board must be scrapped and another, more imaginative and intelligent one, must be prepared by people who know their job.

It would be a better idea to get copies of the films of the Films Division of the British Ministry and dub them with Indian languages, than to allow the Board to dissipate public funds in photographing postmen and pilots.

The Film Advisory Board should immediately prepare a scheme for building several News Reels Theatres in the big towns of the country and screen the latest war news reels there not only to give the correct war news to the people but to make the country more war-minded.

This would be really constructive war work and if the Government has to spend big funds this way, the people of the country won't mind it but we certainly object to the present wastage of funds by the Film Advisory Board.

News Reels are very effective and useful propaganda, because of the fresh news element in them apart from the vivid incidents.

But strangely enough this important item of war propaganda does not seem to have been well organized. The Film Advisory Board which is evidently the central organization to produce, distribute and control all film propaganda in this country has nothing to do with the dubbing and distribution of news reels in India.

The monopoly seems to have been given to Mr. C. B. Newbery of the 20th Century Fox Corporation and no one except Newbery and the Government of India seems to know the exact conditions of the contract.

Admitting, in fairness to Newbery's sincere efforts, that the news-reels have been doing very valuable war propaganda work all over the country, the exact relation of the 20th Century Fox with the Government should not be a matter of a state secret.

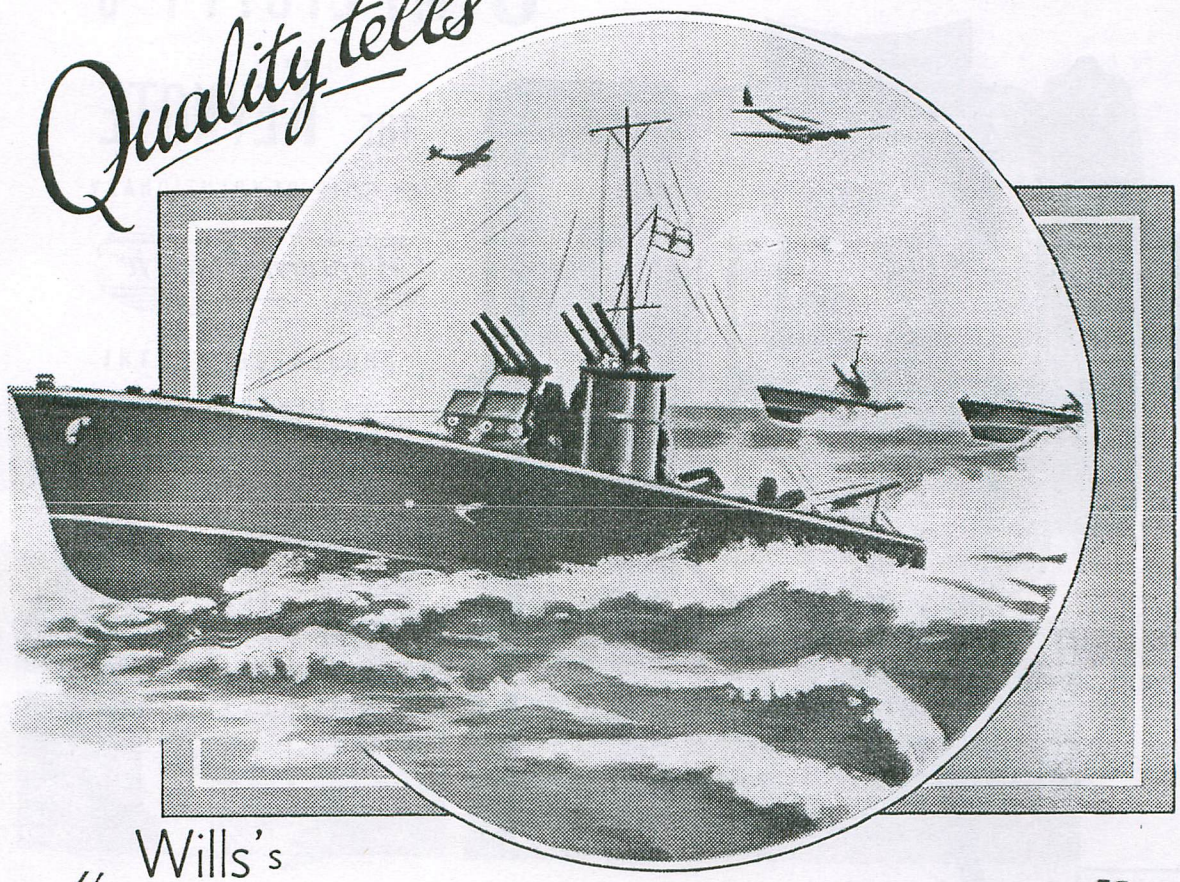
As the Government is regularly spending money on this propaganda activity by financing the distribution of news-reels, the public has a right to know how and under what conditions the public funds are spent.

In the absence of authentic information on this tie-up between Newbery and the Government, an opportunity is provided to scandal-mongers to spread all sorts of rumours about profiteering and suppression of bills etc. This type of talk should not be encouraged and the earlier, the Government issue a press communique to clear this mystery the better for all.

When the other members of the Film Advisory Board ask Mr. Newbery any questions about his news-reel contract, he threatens to walk out. We wonder why there should be so much secrecy about a perfectly legitimate business. Has Newbury something to hide? We hope not.

Producer S. Mukherjee, the real hero behind "Naya Sansar," shows how to do it in this splendid social hit.

Quality tells



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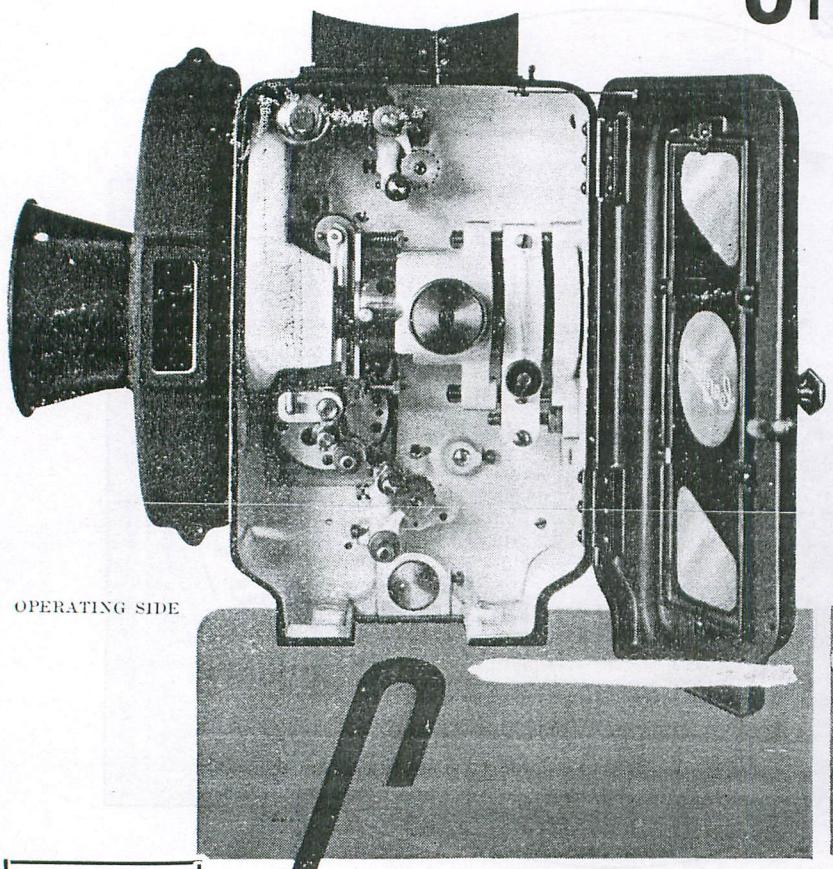

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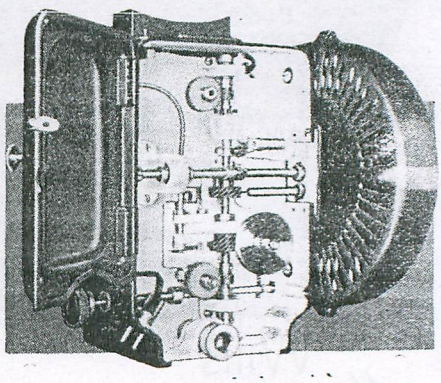
DRIVING SIDE



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WESTERN ELECTRIC CO. LTD., FORBES BUILDING, HOME STREET, BOMBAY

Bombay Calling

This section is the monopoly of "JUDAS" and he writes what he likes and about things which he likes. The views expressed here are not necessarily ours, but still they carry weight because they are written by a man who knows his job.

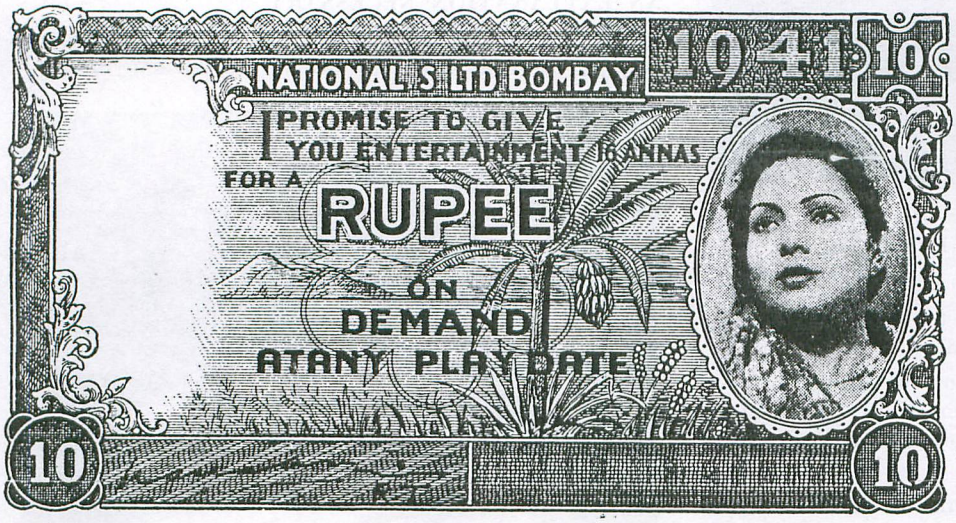
CRIME IN PUBLICITY

In their unholy anxiety to catch the eye and get the attention of the public, film producers do all sorts of things. The owners of the cinemas also conspire with the producers in inventing new methods of publicity every day and sometimes they do invent some novel methods which arrest attention.

But it is high time that producers and exhibitors should now take into consideration the moral and the legal aspects of this game of publicity.

We reproduce here photographs of the "Currency Notes" advertising the film "Radhika" at the Royal Cinema, Amritsar. They are printed in blue and become a perfectly colourable imitation of the legal tender. These advertising notes are distributed by thousands every day and must naturally get into the hands of all sorts of people—literate and illiterate.

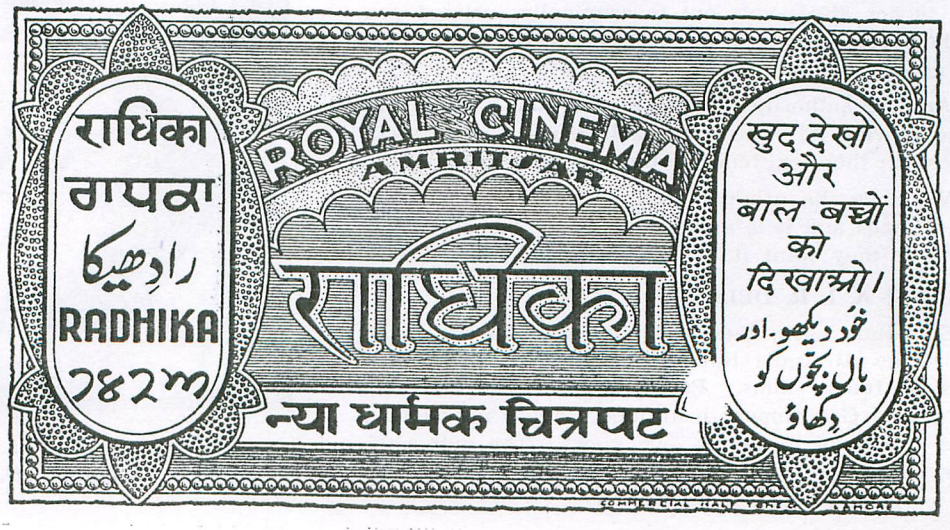
Imagine, one of the city sharpers getting hold of some notes like these, going to a far off village and passing the notes as legal tender.



With 9% literacy in the country, the man has not to travel far. Out of every hundred men 91 will accept the advertising note as a legal tender not being able to read what is written on it. It is thus that an attractive method of advertising may become a source and temptation of crime to some and many poor villagers may soon find out to their regret that they have been duped.

Who knows that this must have already happened, with Alfred Talkies of Bombay printing "Musafir" Currency Notes and Royal Talkies of

"Anything for money" seems to be the slogan of the film producers. Look out, they might even murder you for it someday. Here is a "Currency Note" advertising "Radhika". The note is a better production than the picture. It can "sell" in the villages where people don't read and write. In the place of King George VI is a film actress.



This is the other side of the "Currency Note" that might easily get the better of a poor villager. Doesn't it bring into ridicule the regular legal tender?

Beautiful Madhuri will be on the screen after a long time in "Shadi" a Ranjit picture.

Amritsar circulating by thousands "Radhika" currency notes. Doesn't this procedure lower the prestige of and shake one's faith in the regular tender?

If it does, what is the Governor of the Reserve Bank of India doing? He must criminally prosecute these offenders and issue a press communique warning the other would-be offenders.

Will the C. I. D. investigate this matter seriously and stop this nonsense? This colourable imitation of a legal tender also points out to criminally inclined people, how very easy it is to print counterfeit notes. Does that not provide an incentive to crime?

Are the authorities there only to punish crime and not to prevent it? The police will secure a more social purpose to their existence if they prevent crime.

We have the original of the "Radhika" currency note with us and it is at the disposal of the authorities whenever they want it.

THANKS! A. I. R. DELHI!

Sometime back, there were plenty of complaints against the All India Radio regarding their Air Reviews of Indian films. Producers thought that the A.I.R., as a Government institution, should not allow a single individual to air his own views. The authorities at the A.I.R. thought otherwise. So, the Bombay Station changed their reviewer and now think that they have solved the problem by bringing in a milder man.

But the problem seems to have been really solved by the Delhi Station. For, the other day, on the 20th April, I heard a beautiful broadcast of the film "Puja" produced by the National Studios.

The commentator had summarised the story beautifully and punctuated it with suitable songs (on records) from the film. The man just gave the story and not his opinion and left the listeners to judge things for themselves.

I cannot think of a more sensible procedure in a controversial subject like a film or a stage drama which reacts differently on different people at the same time.

I congratulate the Delhi Station for this enterprise. It is a beautiful compromise that doesn't commit the A.I.R. in any way and it helps to make our films popular.

If the other stations can emulate this example and give us two story summaries with songs every month, the producers will have nothing to complain about.

AN EXPLANATION NECESSARY

It is now known to all that under the recommendation of the Film Advisory Board, the Customs authori-

Ishwarlal, smiling and gay as ever, graces the screen again in "Shadi," a Ranjit picture.

ties have allowed certain foreign film distributors to import into the country several copies of "The Great Dictator," Chaplin's picture, and two copies of "The Confessions of a Nazi Spy" free of import duty. It was considered by the Board that these pictures would be very useful for propaganda work and should be shown all over the country as quickly and as widely as possible.

We agree with this view taken by the Film Advisory Board and support the Board's recommendation for bringing copies of these films into the country without taxation.

But we understand that the United Artists who distribute that eminently successful film "The Great Dictator" in India, have been using this film as a lever to book their other pictures which are not being taken by the exhibitors in the country for one reason or other.

They are reported to have said to one exhibitor as follows: "You will only get "The Great Dictator" after you show three other films of ours."

We hope this is not true and we would willingly print a contradiction to the effect if the United Artists choose to do so. But if the report received by us is

Auzurie, this well known dancer, gives some spectacular pieces in "Naya Sansar" a social hit of Bombay Talkies.

Mubarak, smart and polished, gives a popular performance in "Naya Sansar" a Bombay Talkies' hit.

true, then the very purpose of propaganda for which these copies were allowed to come into the country, free of import duty, stands defeated, apart from the moral issues involved in this coercion of the exhibitor.

We are told that five copies of "The Great Dictator" have been allowed into the country free of duty and we would like to know how many bookings on the said copies have been executed, to take full advantage of the propaganda value in the said picture, since the copies arrived into the country.

In any case, it would be highly immoral to use this great picture with its tremendous mass appeal as a lever to increase individual profits in these times of emergency. Even Mr. Chaplin, the producer, has dedicated the entire profits of the picture to the country's war effort. Is that not an indication to the local distributors to realize the true spirit in which this picture is produced and exploited?

We hope that an explanation with a statement of bookings will satisfy those who suspect people of profiteering and moral blackmail.

Likewise, we would also welcome a statement of bookings on "The Confessions of A Nazi Spy", particularly on the two free-of-tax copies.

No one dreams of doubting Mr. A. A. Walter's (General Manager of Warner Bros.) honesty and cre-

dentials. In fact, his family's conscientious war effort, his own and his charming wife's, is already known to one and all. And yet, one would expect an honest, straightforward gentleman like Mr. Walter to issue a statement of bookings on the tax-free copies, if not to prove his own honesty, at least to set an example of honesty to others. We would welcome this statement with open arms and give it a wide publicity.

In the meanwhile the Europeans in the film industry will do well to remember what the Editor of the "Times of India" says in its issue of the 29th April:

"The unpleasant fact is that as a whole the British community in India is contributing much less to the war than their kinsmen anywhere else in the Empire, and less, much less, than America.'

This being a Britisher's verdict on his brother Britishers in the country ought to wake up all. And one way to do so is to place all the cards on the table.

A REQUEST TO OUR READERS

In this issue has been enclosed a Readers' Research Questionnaire with a Free Return Postage Envelope and for the first time all the readers of "filmindia" are asked to take a definite part in the general policy of giving a better "filmindia" every month.

This questionnaire is the outcome of a wager between our popular editor and a friend of his. Whenever Baburao Patel speaks he insists on calling his readers very intelligent and loyal. It seems that the other party has challenged this statement and a Questionnaire has been evolved to prove Baburao Patel's claim.

It is now up to the readers of "filmindia" to back their popular editor by returning a record number replies to the Questionnaire. Incidentally, it is in their own interest to do so as the future issues will be considerably influenced by the results obtained in this Readers' Research. So if you want a better, more interesting "filmindia" from month to month in future, please do your bit.

BABURAO PATEL ELECTED UNANIMOUSLY

The second Annual General Meeting of the South Indian Film Chamber of Commerce was held on the 9th April 1941 and the following office bearers for the next year were elected.

President: Mr. K. Subrahmanyam; Vice Presidents: Mr. M. T. Rajen; Mr. H. M. Reddi; Mr. J. Bannerji; Mr. G. Ramabrahman; Secretaries: Mr. P. K. Viswanathan; Mr. K. J. Mahadevan; Treasurer: Mr. S. Soundararajen.

EXECUTIVE COMMITTEE FOR 1941—42

Messrs. C. P. Sarathy, S. Moreshwar, Jayantilal Thakore, S. A. Sami Pillai, J. R. Patel, K. S. Narayan, Akbar Fazalbhoy, V. Shantaram, Baburao Patel, Editor, "filmindia", W. G. Osmond, B. N. Reddy, Y. V. Rao, C. Parthasarathy Naicker, L. L. Patel, Nashwan Irani, S. B. Kapadia, K. Viswanathan, Haribhai Desai, K. P. Mahadevan, Serukalathur Sama, W. J. Moylan, Dinshaw Tehrani, T. V. Neelakantam Pillai, K. A. Ganesh, V. Sitaraman, T. S. Ramanathan, K. S. V. Ramani, K. R. Narayan, M. N. M. Pavalar, Srimati R. B. Lakshmi Devi, Srimati P. Kannamba and Srimathi C. A. Radha Bai M.A.M. Litt.

A new addition to the Executive Committee is our popular editor, who was unanimously elected.

MYSORE MUST TELL US

The Mysore State has taken objection to the trenchant remarks of Miss Rita Carlyle in her article in the issue of April.

RITA CARLYLE

Mr. Da Costa, Private Secretary, to the Dewan of Mysore, is surprised that some statements of Miss Carlyle, which according to him are inaccurate, should have been allowed to appear in "filmindia."

Well, we can't blame Miss Carlyle much, because she gave her first impressions of what she saw in Bangalore and Mysore. The Mysore State does not seem to be having a Tourist Department to contact visiting journalists and show them over the development of the State. If they had, Miss Carlyle would not have been left alone to gather her own impressions. In all foreign countries, visiting journalists are contacted by the Tourist Departments and explained things in the right way, because journalists write about what they see. If Mysore is to be called modern, the State must immediately organize an efficient Tourist Department without forgetting to provide for a decent hotel and an uptodate guide to the State and its activities.

Anyway, Miss Carlyle is herself very pleased with the objection which the Dewan's Secretary has taken. She now knows that the State has several industries in full swing such as: the Bhadravati Iron and Steel Works, The Mysore Sugar Factory, The Mysore Paper Mills, The Silk Weaving Factory, The Cement Works, The Match Factory, The Chemical Factory, The Sandalwood Oil Factory, The Electric Factory, The Porcelain Factory, The Mysore Glass and Enamel Works, The Soap Factory and The Mysore Spun Silk Mills.

But beyond the sandalwood oil and the soap, Miss Carlyle has neither seen the Mysore matches nor the Mysore sugar and she knows that with the present shortage of foreign paper, she cannot use the Mysore paper for "filmindia". The State has supplied us with imposing names but one wonders whether Miss Carlyle's original remark, "The State has created numerous models but it is time now that the models start growing into big industries", can still be challenged.

The one way to do so would be to find and be able to buy the different Mysore products in the All India markets.

And I know, being a smoker, that you don't yet get a Mysore Match in the Bombay shops.

The Dewan's Secretary goes on to quote many other social and cultural activities of the State to disprove the statements of the Editor's Secretary.

We are inclined to believe the Dewan's Secretary, as Miss Carlyle is not insistent, but as she says "Oh, what use are all those things if no one knows them? Why keep them a secret?"

Indeed, why? If the State has spent millions in all these activities, shouldn't it shout about them and tell so to the world?

And in her article Miss Carlyle has given the idea, **"A number of advertisement films of the Mysore State, its gardens, its democratic rulers, its beautiful climate, its forest resources, its industrial possibilities, its people, its mineral wealth, etc., etc., should be immediately made and shown all over India to attract people to go there and settle."**

This idea is modern and it is in vogue in all the modern nations of the world. What stops Sir Mirza Ismail from putting it into execution?

The multi-sided story of the Mysore State in films will be a better reply to Miss Carlyle than an official protest.

In the meanwhile "filmindia" is glad to learn that the State of Mysore is so progressive and so touchy about its prestige. It should be that way.

BRAVO! CHUNI LALL

In refreshing contrast to the muddle and the mismanagement prevalent in some public limited film companies, the Bombay Talkies Ltd., seems to wax stronger from year to year. This company is to-day so well established and stabilised that at its Sixth Ordinary General Meeting recently held, the company has been able to show a nett profit of Rs. 90,737-7-0 during the last year.

Rai Bahadur Chuni Lall

And from this nett profit, it will pay its Preference Shareholders a dividend of 7% wiping off three years' arrears and will distribute the rest of the amount by giving a half month's salary as bonus to one and all in the staff irrespective of their position.

If we remember that only six years back, the Bombay Talkies began its work with a bare five lakhs in hand, for studio, production, publicity and other things and after scrapping "Narayani" in which nearly a lakh of rupees were sunk, the company still shows this progress, it must be having an excellent organization and management.

Thanks to the irresistible Rai Bahadur Chuni Lall, without whose business acumen the Bombay Talkies Ltd., would, perhaps, still have been in the wilderness like other companies with larger assets and cash in hand.

In the world of motion pictures in India to-day, the Bombay Talkies Ltd., is easily at the top. The spectacular success of pictures like "Kangan", "Bandhan", "Punar Milan" and "Naya Sansar" has not only improved the status and stability of the producers but it has saved the entire film trade in the country from crashing. Theatres, all over the country, which only a year back were thinking of closing down due to bad times, have been revived and the exhibition industry in the country has been saved by the several terrific box-office hits produced by the Bombay Talkies.

If only the other producers will emulate the example of the Bombay Talkies Ltd., our film industry in general will soon look up and take its legitimate place in the indigenous industries of the nation.

In the meanwhile, let us wish Bombay Talkies a greater glory. It is well deserved.

I wish they had not put her in shorts in "Ummeed" and yet Nur Jehan and Ishwarlal make the best of their looks under good direction.

THE BEST OF THE NEW SEASON HITS ARE FROM WARNERS!
THEY KEEP ON COMING....ONE AFTER ANOTHER!

ERROL FLYNN
in his first modern adventure in three years
FOOTSTEPS IN THE DARK
with BRENDA MARSHALL

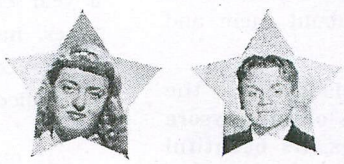
The 'Dodge City' of the North
RIVER'S END
with
DENNIS MORGAN - GEORGE TOBIAS

EDWARD G. ROBINSON | IDA LUPINO | JOHN GARFIELD
in Jack London's great novel of terror afloat
THE SEA WOLF

FOUR MOTHERS
with
PRISCILLA, ROSEMARY AND LOLA LANE
GALE PAGE, JEFFREY LYNN, CLAUDE
RAINS, EDDIE ALBERT, MAY ROBSON

BETTE DAVIS
topping her past performances in
THE GREAT LIE

Action and thrills in plenty as the
WAGONS ROLL AT NIGHT
with
HUMPHREY BOGART - SYLVIA SIDNEY



BETTE DAVIS - JAMES CAGNEY
together in action in
BRIDE CAME C. O. D.

FLIGHT FROM DESTINY
The most discussed film of our time with
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in
AFFECTIONATELY YOURS

IDA LUPINO - JOHN GARFIELD
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GENTLE PEOPLE

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GEORGE BRENT
JAMES CAGNEY
GARY COOPER
BETTE DAVIS
OLIVIA DE HAVILLAND
GERALDINE FITZGERALD
ERROL FLYNN
JOHN GARFIELD
RITA HAYWORTH
MIRIAM HOPKINS
PRISCILLA LANE
IDA LUPINO
JEFFREY LYNN
BRENDA MARSHALL
DENNIS MORGAN
WAYNE MORRIS
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212

"COMMONSENSE CROSSWORD" No. 212

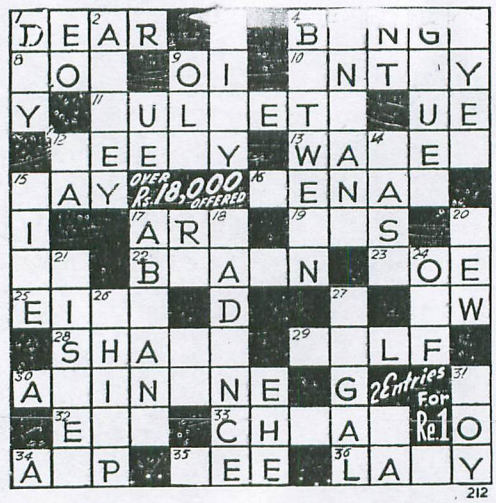
Numerous Commonsense Crosswords fans have requested us to run a special Competition comprising a Five Figure First Prize, handsome awards for Runners-up *and an entry fee of Re.*1 *for 2 entries.* **Next week's offer provides the answer to those friendly solicitations. Headed by a covetable alternative First Prize and supported by a generous sum for Runners-up and unlimited extra awards extending to solvers whose entries contain up to four errors, this Competition offers you a golden opportunity of swelling your bank balance for a very small outlay. The chief expenditure required is a painstaking study of the Clues, and in this connection you cannot afford to ignore the Practice Square below.**

CLUES ACROSS

1. Everything most this to liberty loving people is at stake in the present war
4. Slang term for jollification
8. To steal
10. Many Commonsense Crosswords competitors have been successful with their first this
11. Missiles
12. Women are prone to be easily touched by man who looks this
13. No firm can afford to disregard complaints about these for long
15. It is generally upsetting to lose one's this
16. Narrow-minded persons are seldom able to condone such an offence
17. Curve
19. Reversed spelling of word meaning *to observe*
22. Generally speaking, men tend to view woman who has exceptional this with disfavour
23. Gardening implement
25. Jumbled spelling of *nice*
28. How quickly forgotten are many of the things which this us !
29. People who think chiefly of this seldom seem to know much contentment
30. Stupid
32. Series of years
33. Envy and jealousy often have the effect of making a person this
34. Venomous serpent
35. Not uncommonly a large one causes a person dismay
36. Such a woman often reveals surprising efficiency in an emergency

CLOSING DATE, MAY 23rd.

N.B.—The Entry Fee in this Competition is Re. 1 for 2 Entry Squares and Entry Forms will be published in issues of May 4th and 11th.



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ONLY ENTRY FORMS CUT OUT FROM

"THE ILLUSTRATED WEEKLY OF INDIA"

of May 4th or 11th will be accepted.

CLUES DOWN

1. Parched
2. Church
3. How often does such an approach defeat the purpose of a request
4. Intermediately in place or time
5. Crazy
6. Colloquial term for punishment
7. Keep yours well open for traps in these Clues
9. Ancient
14. Conspicuous one on the face is apt to be very disfiguring
15. Sometimes has a deleterious effect on character of immature young man
17. Jumbled spelling of *banana*
18. Rhythm in sound
20. Owing to the war "_____" jokes seem to be very amusing these days
21. Worldly cynics are seldom fooled by these !
24. Common cause of dissension
26. Short, sharp note
27. Persons with this kind of manner are sometimes rather intimidating
31. A lover's devotion often makes a girl feel this

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The EDITOR'S MAIL

[In this section, the editor himself replies to queries from the readers. As thousands of letters are received every month—some anxious and several frivolous—it is neither possible nor convenient to attend to all. Selected letters are usually treated in an informative and humorous strain and no offence is meant to anyone.]

Shewak Ramchandani (Mirpurkhas)

Do you love Miss Rita Carlyle?

Don't I? Who wouldn't? She is such a fine worker that I would miss her.

M. Prasad (Patna)

Is Miss Pradhan of "Civil Marriage" the same person who acts in "Punar Milan"?

Yes, the very same. She lived her role in "Civil Marriage", but I doubt whether she will fulfil the promise of "Punar Milan."

R. D. L. Murthy (Masulipatam)

I want the original photo of Leela Chitnis?

I doubt whether you can get the original now, but write to Mr. Gvalani of Chitra Productions, Dadar and he will send you a copy of the present one.

Tehmul Elavia (Bombay)

Why do I get "filmindia" so late every month? I get other film magazines in time.

The very weight of articles in "filmindia" affect its speed in transit, that is why you get it late. The other film magazines haven't to face this problem.

Om Prakash (Barreily)

Am I so unfortunate that I can't get a reply from you? All that I want are the addresses of Leela Chitnis and Snehaprabha Pradhan.

No your misfortune will begin when these charmers won't reply. The first one is staying at Shivaji Park, Dadar, Bombay and the second one at Fereira Mansions, Mahim, Bombay.

T. B. Kunhu (Pappinisserri)

I find in film periodicals bachelors asking questions about film girls but I don't find maidens asking about actors. How is that?

In India, to every possible maiden, there are at least twenty sex-starved bachelors. Why should the maidens worry when they have so much talent at home?

M. Ramiah (Mysore)

Kindly tell me where Director Kardar is at present and what is his monthly pay?

There is no kindness required in this. Kardar is supposed to be with Circo Productions and though his pay is in the neighbourhood of Rs. 3,000/- a month, the point is whether he is paid.

D. N. Pajnigar (Poona)

Why do our film actresses have a "miss" prefixed to their names?

Thank heaven, they don't have "virgin" mentioned in brackets. You shouldn't look the gift horse in the mouth.

Govind T. Jagtiani (Hyderabad)

I want to get a nice photo of Miss Yasmin?

Then you will have to X-ray her heart. That is where she photographs best.

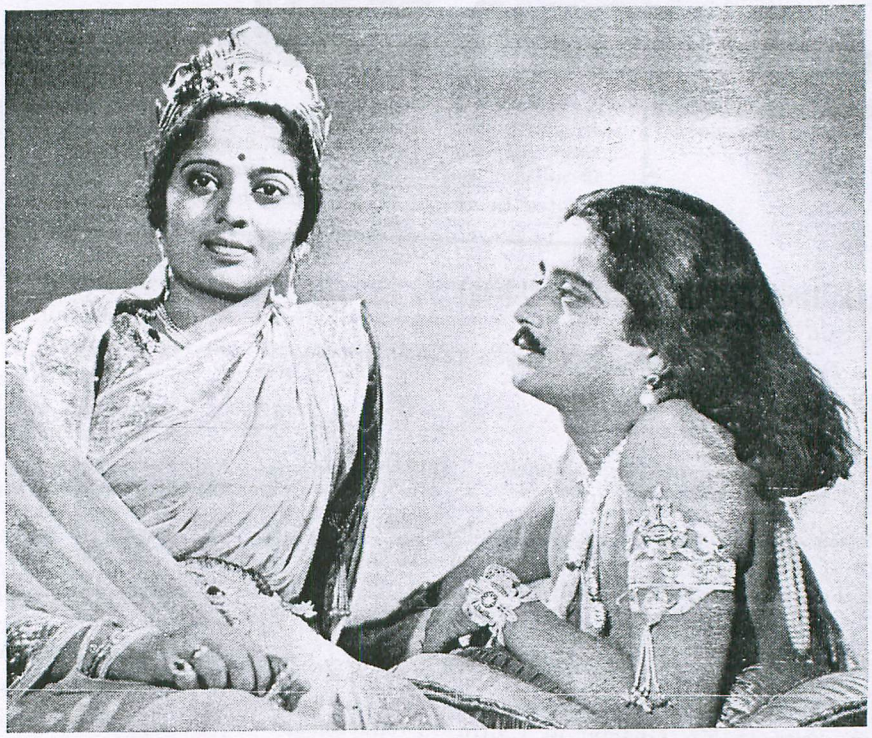
Kalka P. Saksena (Bhopal)

What is your position in the film industry?

To the producers a menace, to the workers a solace, to the film girls a caress and to myself a duress.

Miss Malathi Veerachari, a South Indian charmer who distinguished herself by an excellent performance in "Sumangali."

A Balaji and Gubbi Films Production



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B. Raghavendra Rao, Vasudev Girimaji, D. Jaya Rao, H. Ramchandra Sastry

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Songs Composition By :
Kavikesari **B. Narahari Sastry**

Special Songs By :
Sangeetharathna **Mallikarjuna Mansoor**

Music Direction By :
H. R. Padmanabha Sastry

Orchestra By:
Mysore Asthan Sangeetha Vidwan
B. Devendrappa And Party
and
M/S Famous Aruna Studios Party

Dances By:
Srinivasa Kulkarni B.A. and Party

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Art-Direction By: **Bal-Gajbar**
Recording By: **Bal-Chavan**
Production Manager: **C. Subba Rao**

Direction By: **P. PULLIAH** B.A.

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N. V. Chary (Tirupati)

I want to become the Baburao Patel of South India. Is it a good idea?

It is a suicidal idea and you can be charged for attempting to commit suicide. The film industry can hardly suffer one Baburao Patel, why add another.

Miss Shobhana Modi (Surat)

I have seen "Dushman" twenty six times and "Zindagi" twelve times and yet I desire to see both the pictures again.

Now pay a visit to the nearest lunatic asylum. There is one in Thana near Bombay.

Hari K. Sharma (Jubbulpore)

What has happened to the English version of "Raj Nartaki" produced by Wadia Movietone?

The fun is that nothing has happened to it yet.

These two charmers lend sex appeal to "Narad Naradi", a Saraswati Picture released by Famous Pictures.

Brij Mohan Lal (Aligarh)

In which picture is Mr. Kishore Sahu coming after "Punar Milan"?

He was talking of a picture called "The Nest." But he seems to have made a nest of his own in Nagpur away from his wife who is in Bombay, working in the Ranjit.

M. A. Vora (Drug)

When I saw Leela Chitnis in "Kangan", I became senseless. She has stabbed my heart with her charming eyes.

Well, Leela is not a medical student to be interested in dead bodies.

S. Mahavir Pd. (Secunderabad)

I found the photography of "Punar Milan" not upto the standard. Do you agree with me?

Well, I do, but Pareenja, the cameraman does not. And he even went and told Devika Rani when I wrote about it.

D. C. Jain (Hardoi)

At the parties you have, are you received warmly because of your charming secretary or is she received so because of you?

That depends on the party. If the average age of the party happens to be over 40, Miss Carlyle paves my way to the warmth of the reception, but if the average is between 18 and 24, I help her to be popular. Rather strange isn't it but between us two we manage the shows and wriggle out pretty well every time.

M. M. Moorthy (Anantapur)

Why are you so fond of Miss Snehaprabha Pradhan to give her such a star boost every time?

I am in love with her intelligence and talents. I think, she is the most intelligent girl on the Indian screen today and no exceptions. But I hate her sharp tongue.

A. Khalique (Nagpur)

Compare and contrast the New Theatres with Prabhat?

Where is the New Theatres?

B. Ram Prasad (Durban)

Do you know that it is better to be a Jew in Germany than to be an Indian in South Africa, as we are treated worse than cats and dogs by the "Whites"? Why don't some of our directors take up a subject on the segregation in South Africa?

This is a subject for a political agitation. A film sells on entertainment and what entertainment can the Indians get out of their own miseries? On

the other hand, the conscience of the "Whites" can't be aroused so easily. They will let it rest by banning the picture. You forget that we are still slaves. The day we become a free nation, it is a matter of a few hours to remedy all such grievances. And the white man then, being essentially a merchant, will invite us to share at his dining table. But between then and now there is a big gulf which can only be bridged by the dead bodies of Indian patriots. All that you can do is to keep your body ready to help to fill the gulf.

Gilbert T. Christy (Coimbatore)

On the technical side of the film industry in India, who is the best man in the country? Don't you think Shantaram takes the place of honour?

No. Shantaram is the second best. I would consider Nitin Bose of New Theatres as the best in the country.

K. M. Usman Data (Bhatkal)

What is the mother tongue of Miss Madhuri?

Miss Madhuri is an Anglo-Indian girl, her first cry therefore was in English. But she has learnt Hindusthani pretty well now.

C. P. Verma (Cho[illegible])

Who is your most intimate friend among the directors of India?

Devaki Bose.

In case, you are sent to jail, who will be the next editor of "filmindia"?

An old friend of yours, K. Ahmad Abbas.

Is Prabha, a Kayastha girl?

Who cares, so long as she is a girl and a charming one.

S. Venkateswara Rao (Vizagapatam)

How did you like your South Indian tour?

Excellent. The people I met were good to me and they didn't bother about finding out whether I really deserved or not the warm welcome they gave. They are good, trusting folks who took me at my face value. But since my departure from Madras many others, who had not met me, have found in me several questionable qualities such as ingratitude, impulsiveness, rashness etc.,—incidentally, all human weaknesses. My only consolation is that South India now knows me better through the friends and the foes. My feeling however about those who are using columns and columns in abusing me, is that they are wasting time. It is now too late to try and reform me.

Is there any difference between the studios in the South and the North?

None in their structure but a lot in their purpose. Out in the South, though they have well equipped studios, they don't produce good pictures generally. The story is different in the North.

How do you like South Indian film technique?

Quite good as the South Indian film technique but not much as film technique (barring "Sumangali" which tells a different story and the solitary one). It is high time that Reddy, Ramnath and Sekar should open a school to teach others.

The local pavement critics, instead of shouting at me and wasting time in insisting on Tamil being a sweet language, should shout louder about the improvement of the technique in their films and compel the producers to do something about it.

Critics should remember that when dogs bark at dogs, the crowds are entertained and dogs don't improve.

If the critics in the South have half the guts I have, they will first put their own house in order. The producers in the South, though not enterprising, are gentle folks in comparison with the guys I have to deal with in Bombay. I invite the best screaming quill-driver of the South to Bombay and ask him to make an impression. That buddy will soon realise that the game is different here and can't be played with mere "Iddli and Dossa."

People are known by the results they achieve.

Bibbo gives a kitchen glimpse in "Akela" a social picture of Paramount.

P. L. Narasimharao (Masulipatam)

Which is the better picture between "Bandhan" and "Woman"?

"Woman", though "Bandhan" paid back more money.

Syed Kazim Ali (Aligarh)

In Miss Carlyle's "Confessions", she has expressed a fear of Kardar and Nanda embracing her. What was the harm if they had embraced her, as they did in your case?

Only a couple of ribs of Miss Carlyle would have broken and Nanda and Kardar would have had their hearts broken. Wouldn't that have been too bad?

Ramchandra Asthana (Roorkee)

What is your idea about the English version of "Raj Nartaki"?

That it is a waste of labour and money—That is my idea, my opinion, I'll give you after I see the picture.

Ramakrishna J. J. (Karachi)

I was very much disappointed to see the way tennis was played by Baburao Pendharkar and the heroine in "Lapandav" a Marathi picture. Wasn't it a mockery of the game?

Well, Baburao Pendharkar is not so good with the tennis ball. But the game in "Lapandav" may have been spoiled because Baburao was watching the heroine.

I sent a registered letter to Snehaprabha Pradhan and it was received by Kishore Sahu. What does this show?

That your letter was sent during honeymoon days. Try another one now, and you will obtain her autograph.

S. Prasad (Gaya)

Is it lewd and licentious to act in films?

Heavens, no! It is good and gracious.

Sudhir Kumar Ghoshal (Mirzapur)

I happen to be the cousin of Ashok Kumar and I have been writing to him several letters but getting no reply. Why is it so?

In case of any other man but Ashok, I would have said that stardom has gone to his head. But Ashok is so damn modest that no one can accuse him of a swollen head, though he is sometimes childishly petulant. Well, Ashok has been so busy these months with "Naya Sansar" and now with the new Devika picture, that I don't blame him for not writing to you. He is getting three months off after the present picture and I am sure, he will make up for all his sins.

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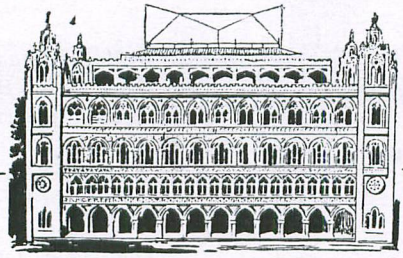

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The Film Advisory Board Affair

A Potential Danger To Industry

Replace The Incompetent Staff

By: V. A. Gaitonde

[*In this letter to the Editor, Mr. Gaitonde points out the inefficiency of the present executives of the Film Advisory Board and appeals to the Government to overhaul the entire machinery—The Editor*].

I take this opportunity to heartily congratulate you on the stand taken by you in exposing the maladministration of the Film Advisory Board, and I think my sentiment will be echoed by all those who have the nationalist outlook, and by all those who are sincerely interested in the progress and the development of the indigenous film industry. Whatever the interested parties may have to say, I for one have been convinced beyond doubt by the facts that you have published, which incidentally fully corroborate with the information in my hand, that the attitude you have adopted is right.

PROVOKES WIDE SPREAD CONDEMNATION

In fact, it is in the interest of the country in general and the film industry in particular that the inherently unreasonable and unbusiness-like methods of the Film Advisory Board ought to have been thoroughly exposed by our film journals; it is in the fitness of things that the "filmindia" should take the lead and bring to the light those facts concerning the board and its personnel which cannot but provoke wide-spread condemnation of the Film Advisory Board.

But the question that occupies the mind of every one interested in the film industry is, what our leading exhibitors, distributors and producers are doing in the matter? By what means they are going to render effective help to "filmindia" and assert themselves in the interests of the film industry itself? Or, is it to be taken for granted that this question of the Film Advisory Board is not deemed a worthy cause of fight by our Film Magnates?

So far as I am aware the bosses in the film industry are sleeping over the question; hardly they are alive to its gravity and importance. Naturally, any talk of marshalling all resources to combat the harmful activities of the Film Advisory Board would be of no purpose as far as our film "Bosses" are concerned. Here let me point out that nobody would be more pleased than myself if my observations about film "Bosses" go wrong and if some of them do stand by "filmindia" in the campaign it has launched against the Film Advisory Board.

Mr. V. A. Gaitonde, General Manager of Brilliant Pictures Ltd.

OUR "STILL BORN" SOCIETIES

Yet, I have my own misgivings. After all these years in the film industry I can say with authority that in our country there are several institutions and societies living like parasites on the motion picture industry and yet vociferously professing to promote the development of the Indian films. These parasites, as I call them, have always shown the attitude of a 'still-born' child of the industry whenever occasions arose for launching active campaigns against certain unhealthy policies or administrative measures concerning the film industry in our country. These parasites have done great disservice to the industry on which they have thriven and ought to be severely censured.

INCOMPETENCE OF THE STAFF

Whether or not the vested interests and parasites take any part in this campaign, the fact remains that the Film Advisory Board, as the "filmindia" has already stressed, far from helping the development of the Indian film industry is undermining its own natural course of progress.

Without attributing any motives it is manifestly clear that the profound ignorance of the persons who selected the staff of the Film Advisory Board is mainly responsible for the present state of affairs.

Sheik Mukhtar and Swarup Rani create a thrilling drama in "Sister" a social picture of National directed by Mehboob.

★ Exhibitor's Crisis ★ Surmounted!

—With the Prolongation of War every Exhibitor is worried as to how to get the quota of Films to run his Theatre successfully throughout the Year—He's faced with the crisis of the shortage of Films—To surmount this crisis, to maintain the quota of indigenous Films and its High Standard.

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BRILLIANT PICTURES' PRODUCTION

Several examples illustrated by "filmindia" tell their own story vividly and convincingly, and instances are not lacking whereby one can easily show the incapability and incompetence of the selected staff.

Individually none of the persons on the staff is to be blamed, but can one say the same thing about the persons endowed with the power to select? Be that as it may, here is an instance which effectively throws some light on the workings of the Board.

As the readers of "filmindia" already know, Bhaskerrao Amembal is one of the members of the staff selected to produce films for the Board. It is now learnt that Bhaskerrao has been entrusted with the production of a 'short' film depicting the industrial progress of our country. They deemed it fit to ask Bhaskerrao to do this job without worrying whether he can tackle the subject entrusted to him.

In the face of these facts, how Bhaskerrao was chosen as a producer and how he is assigned the job of producing a film on country's industrial progress, a subject of which he is perhaps profoundly ignorant, are matters that pass one's comprehension. Perhaps, rational mortals like us cannot divine the methods of the great selectors. Lest my points be misconstrued I take this opportunity to warn all those who may be led away with the idea that I have a personal prejudice against Bhaskerrao or anybody else. It is not the question of individuals, it is the question of the policy and the principle that the Film Advisory Board have adopted.

POTENTIAL DANGER TO INDUSTRY

Besides, these short films which the Film Advisory Board will be soon putting into market (some of them, alas, have already been released) would only spoil the name of our film industry, and in addition they would considerably impair the future chances of short films produced by incompetent men can be well imagined. And our audiences who are not accustomed to see short films when they behold these short films, their reaction will be against all short films. It is for this reason that I say that the activities of the Film Advisory Board constitute a potential harm to our film industry.

REPLACE THE STAFF

Already the film industry has heavily suffered because of Government's apathy towards it, but that was only a negative set back. Now when the Film Advisory Board is dabbling in film production in an unbusiness like and incompetent manner, the film industry cannot afford to be indifferent to this potential danger. It must launch a more vigorous campaign that it has ever done before to impress on the Government the necessity of changing the Board's executive staff, and replacing it with men who know their job.

If documentary films are to be made, who would not welcome their production? But if they are going to be produced at all, is it not necessary that those who are experts in producing them and those who have a thorough knowledge of the subjects selected for such films should be entrusted with that work?

At least on this point there can be no difference of opinion, and in bringing home this point to the authorities everyone must join hands with "filmindia", assisting it to carry on the campaign to a successful conclusion.

That is a beautiful dance in "Shadi" a Ranjit picture. Though we don't see the face of the dancer, we hope, it is as sweet as the figure.

Coming Shortly

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★ ★ ★

WATCH FOR ANNOUNCEMENT OF DATE & THEATRE

NATIONAL STUDIOS

Shantaram May Be Great But —

Don't Bother With Realism

We Want Colour And Entertainment

By: **Debi Singh (Durban)**

*(In this letter to the Editor, the writer challenges the greatness of Shantaram, questions the opinion of the Editor and gives his own views :...*The Editor)

It is evident from writings which have appeared in "filmindia" from time to time that both you and Mr. Abbas consider Mr. Shantaram of Prabhat to be an exceptionally great director. I have the highest regard for your ability and qualifications as a film critic, and I have always agreed with your impartial views on all film subjects. But I honestly feel that in the case of Mr. Shantaram you are mistaken.

I write not as a journalist or critic, but as a common film-enthusiast. To the director it is the opinion of the ordinary cinema-goer which matters more than that of the high-brow and pedantic critic. For, it is not the review in a film journal that makes a picture-goer decide to see or not to see a picture; it is the comment of his fellow film fan who has already seen the picture.

In this country all of Mr. Shantaram's pictures have done quite well at the box-office but none has broken or set up a record. The very factors which induce you and Mr. Abbas to class him as a master director account for this.

HIS INEVITABLE ROLE OF A TEACHER

Mr. Shantaram, to use Mr. Abbas's own words, never directs a picture without a definite social purpose. He is for ever trying to teach a moral or preach an idea. This tends to make his pictures dull and boring. In our daily life we get more than enough of teaching and preaching. We do not wish to go to the picture-house for this.

Mr. Shantaram is a great champion of the cause of realism. His pictures depict the realities of life; they portray life as it really is. Hence there is always a certain disappointing drabness about them. They lack that colour, that fascination and beauty which every picture-goer loves.

Every human being daily rubs shoulders with stern realities. He finds them exceedingly irksome and tiring. He seeks an escape from it all. He deserves an escape. In the absence of material escape he finds consolation and mental comfort in fanciful imagination and beautiful dreams. The film director should play upon this human characteristic.

GIVE US THE IMPOSSIBLE

Picture-making is entirely an art; and if you wish your picture to be truly artistic and great, then do not be concerned about realities of life. Make it touching. Let there be deep sentiment, true emotion, moving pathos, and a fanciful, poetic thread running through it all. Do not be afraid to present the improbable or even the impossible, but clothe such an episode in beauty and charm, or else none will swallow it. If your picture possesses these qualities it will be great. No need to bother with realities of our dull and tiresome life.

So much is always said about the "realities of life," about "struggling and persevering." But is life real? Is life comprehensible? It may seem so to those intellectual persons who never hesitate to explain away every mysterious happening, every perplexing phenomenon as if it were a simple arithmetic problem. But the trouble with these gentlemen is that they study certain particular details of life as the child studies the letters of the alphabet. They fail to see life as a whole—a mysterious, awe-inspiring whole.

Shantaram—"he is for ever trying to teach a moral."

On the other hand the honest and sensitive thinker cannot explain anything. To him it all remains an unfathomable mystery. He is baffled; he is stupefied. He cannot see the aim in a struggle and perseverance. To him it is all futile. Why, he asks, these bitter disappointments, these shattered hopes, these broken hearts? There is no explanation—no true, honest and convincing explanation. So he sighs "what's the use" and just lets things be. Who can blame him?

UNORTHODOX AND UNCONVENTIONAL

I am not a pessimist nor a fatalist, but merely unorthodox and unconventional. They struggle who are either bewitched or cowed by those artificial standards of living set up by certain snobs who sit at the summit of orthodoxy, convention and respectability. It requires greater courage to abandon the struggle than to keep it up. The moment you give in you sink to that so-called "bottom" where contempt and sneer are showered upon you. And yet you have gone your own way, have asked no alms, have wronged none.

It seems to me, Sir, that as a MAN, there is as much good in the tramp, the hobo or the drunkard as there is in the banker, the administrator or the priest—and sometimes much more!

Straight From The Heart Of Humanity

Came the Inspiration for the Great Story of

DIRECTOR MEHBOOB'S

UNIQUE PICTURE

SISTER

(BEHN)

NATIONAL STUDIOS

NATIONAL STUDIOS

Which will shortly come to you as the greatest Drama ever put on the Indian Screen.

Greater than WOMAN, SISTER appeals more directly to the Hearts of all.
Its emotional intensity will leave you gasping.

Starring :

SHEIKH MUKHTAR

AND

NALINI JAYWANT

in the greatest performances of their careers

WITH

SWARUPRANI, HUSN BANO, HARISH, KANHAILAL and others.

NATIONAL STUDIOS MAKE BETTER PICTURES

A Mere Actress Replies Back

By: **Snehaprabha Pradhan**

[In the March issue of "filmindia" Sindhu Gadgil gave a "Snob's Reply To A Mere Actress." In this one the "Mere Actress" hits back. And we hope it will end with this. The Editor].

Snehaprabha Pradhan

Dear Mrs. Gadgil,

Let me congratulate you on your very beautiful article that appeared in the March issue of "filmindia". However, I regret to say that if you had meant it to be a retort to me you have failed in your purpose entirely. On the other hand, I have to thank you for supporting some of the arguments forwarded by me in my article, "A Mere Actress."

Your article seems to be mainly directed against a few persons and your main grudge is that they are drawing four-figure cheques. Like you I shall not venture to insinuate anything nor make any personal criticism against you as I sincerely believe that to make any observations against any individual or individuals one has to have a very intimate and first hand knowledge of their lives, which is fortunately not essential in case of impersonal observations.

MY FOUR FIGURE START

As for myself, I did start my career with a four-figure cheque but neither the cheque nor the stardom have I gained as a favour. Talking about the other artistes, so cleverly but wrongly hit by you in your article, I dare to say that any producer will willingly pay them four-figure salaries as they have proved themselves to be artistes of undoubted merits. That they happen to be the friends of their producers does not in any way weaken their claim on salaries that they deserve as talented and popular artistes.

Besides, there are various other reasons why a society girl demands a higher salary and why a considerate producer usually gives her that. You cannot deny that she has to insure herself against all sorts of handicaps and difficulties that she naturally has to encounter when she decides to go against the wishes of her family and the common code of the society. For her there is no "Back-door business" to multiply her bank account. Her only means of livelihood is her job as a film artiste.

But even supposing that what you say is true and that you are justified in your charges against them, you only suggest that the product of your society is after all not quite incorruptible. For mark, that according to you, these society girls even at the start of their careers, are worse than the people who are already in this line for some time. If you mean that—and one can only conclude that from your article—you are only insulting yourself and the other members of your fraternity.

SET AN EXAMPLE

Soon we will have you amongst us or perhaps you have already joined some concern. Beautiful and talented as you are, any producer should give you a four-figure salary. Will you then turn down that offer not to contradict yourself? For, otherwise, you will be open to the same charges that you have ventured to make against some other artistes. You have now taken upon yourself the responsibility of setting a good example for the others who will like to follow in your footsteps and that you will have to achieve that which, according to you, I and such like me have failed to achieve.

I assure you, madam, your debut in the film industry will be eagerly awaited not only as the "future hope of the screen" but as the future hope of the society.

Let me welcome you in our ranks and wish you all success.

Baburao Pendharkar is not new to such tight corners, but he seems extra disturbed in this one in "Amrit" a Navayug picture.

A STORY WITH A PROBLEM!

ITS MUSIC BRINGS
NEW TUNES
ON THE SCREEN

AWAIT RELEASE AT

KRISHNA

● TALKIES ●

[DUBASH THEATRE]

Prakash's Coming Social !

DARSHAN

Co-Starring : ***JYOTI & PREM ADIB***

WITH

BHUDO ADVANI • AMIR KARNATAKI • MIRA • PANDE • M. NAZIR
DAYADEVI • SHAKIR • MADHUSUDAN • KAUSHALYA ETC.. ETC.

Story : **M. G. DAVE**

Direction : **CHIMANLAL LUHAR**, B.Sc.

Music : **NAVSHAD ALI**

NEXT BIG HIT OF 1941...

BHARAT MILAP

Direction :

VIJAY BHATT

MOHAN PICTURES

MIRABAI

A GREAT EPIC OF
DEVOTION AND
SELF SACRIFICE ...

CHIEF AGENTS: **EVERGREEN PICTURES**

QUEEN'S ROAD, BOMBAY : CALCUTTA

No Middlemen's Profits!
No Tie-Ups To Exploit The Already Sufferring Exhibitor

We Sell The Sound Equipment which Mr. V. Shantaram--Prabhat's Ace Director Endorses In No Uncertain Words:

Mr. V. SHANTARAM
PRABHAT'S ACE DIRECTOR.

"I have no hesitation in saying that the quality of Sound Reproduction of Lansing is easily the best I have known. The human, natural and well-scaled reproduction of speech and music through the said system make it the Best Sound Equipment I have heard", said Mr. Shantaram at Madras on 18th July 1940.

Lansing—The Human Sound which **Mr. Shantaram Likes**

TELEPHONE: 20892
'GRAMS: 'SOUNDHEAD'

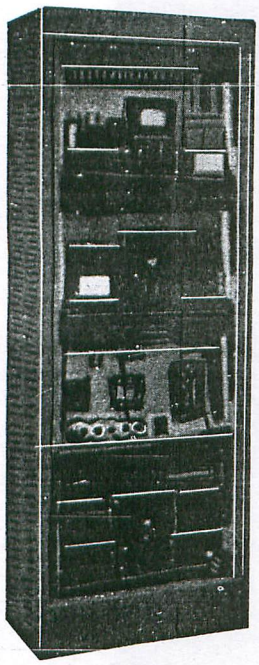
INTERNATIONAL TAI

JYOTI—

This sweet croonette of the Indian screen will soon be seen in "Darshan" a Prakash picture.

Prabhat Follows The Lead of Their Famous Director and Buys "LANSING" at "PRABHAT TALKIES" THANA (February 1941)

Lansing



Amplifier Cabinet 24c (front cover removed)

Offers the following:

- The "CHALLENGER" for theatres seating upto 1000.
- The "METROPOLITAN" for theatres seating upto 1,500
- The "PREMIERE" for theatres seating upto 4,500. —unique in all respects.

Also offers the NEW "KAPLAN SUPER" projectors.

Remember there is no better sound than ***LANSING*** *for your theatres.*

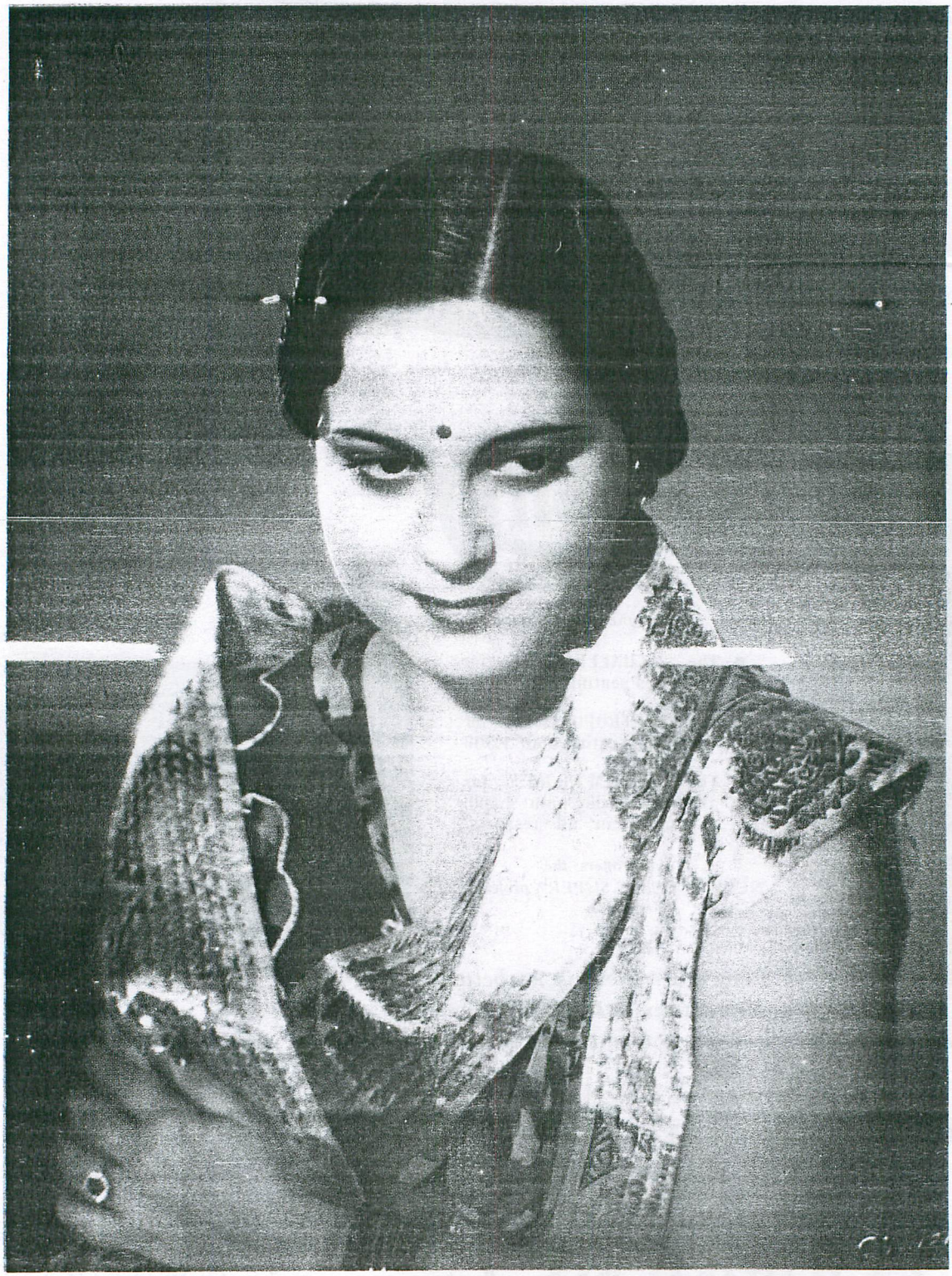
PRABHAT TALKIES—THANA

Lansing—The Best Sound Equipment

Mr. Shantaram Heard

'ALKIE EQUIPMENT Co.,

17, NEW QUEEN'S ROAD
BOMBAY



ROSE—

This favourite star of Indian films will grace the screen again in "Kasoti" a social picture of National Studios directed by Mr. Ramchandra Thakur.

A MANUAL OF ROMANCE

—FULLY ANNOTATED
—PROFUSELY ILLUSTRATED

AN INVALUABLE GUIDE TO ALL ASPIRANTS TO ROMANTIC INTERESTS!

"KHAZANCHI"

BY DALSUKH M. PANCHOLI

Starring : RAMOLA, ISMAIL, MANORAMA, & NARANG & 9 BEWITCHING SONGS TUNED TO ROMANCE

DALSUKH M. PANCHOLI'S POPULAR SCREEN HIT

"KHAZANCHI"

A PANCHOLI ART PICTURE IN HINDI

Join the "Repeat Audiences" at KRISHNA TALKIES Dubash Theatre

A "FAMOUS PICTURES LIMITED" RELEASE!

WE MORTALS ARE WISER THAN THIS HEAVENLY SAINT - -!

TOO MANY OF US MORTALS KNOW WHAT IT IS TO BE MARRIED AND TO BRING UP A FAMILY.

BUT THIS CELESTIAL SAINT NARAD THOUGHT IT WAS GREAT FUN. THE RESULT WAS "DISASTROUS" FOR NARAD & FUNNY FOR EVERYONE ELSE.

YOU'LL LAUGH AS YOU SEE IT

NARAD - NARADI

SARASWATI'S Mythological Musical Comedy

Directed by **DADASAHEB TORNEY**

Starring **Dinkar Kamanna, Kusum Deshpande, Kamla Barodekar, Ved Pathak.**

Dialogues & Songs **S. A. SHUKLA**

Music **SADASHIV NEVREKAR**

Awaiting Its Simultaneous Release At

MAJESTIC (Bombay) ★ **PRABHAT** (Poona) ★ **ROYAL** (Kolhapur)

A "FAMOUS PICTURES LIMITED" RELEASE!

Selling To Millions Through Films

Great Possibilities for Commercial Shorts

By Baburao Patel

"In modern times by far the most successful, if not the greatest, propaganda force that the world has ever witnessed is the film industry. Though this is uncontrolled and dictated solely for commercial profit, it has a greater effect on the outlook, habits and morals of wide sections of mankind of all races in a short time than any other movement, sociological or religious" writes Captain Sidney Rogerson in his excellent book "Propaganda."

Motion pictures today are vital elements in advertising and sales campaign of hundreds of large corporations and manufacturers.

The motion picture is eminently suited for community selling. And it does the work quickly, dramatically and effectively by persuading, convincing or changing a view point of others in groups.

AN UNBEATABLE MEDIUM

The motion picture excels all other mediums of advertising in sheer versatility. Because of its three main attributes: (1) Natural sound, (2) Visualization and (3) Progressive motion, it becomes the most effective weapon of sales and propaganda.

Parallels may be flashed on the silver screen to explain obscure points, which is beyond the potentiality of the printed word or a still photograph. Sound in all its numerous modulations can be made to serve as a hand-maid of effective argument. Pictorial beauty lending a soothing relief to the eye can be secured by the mysterious process of motion picture technique. Music can be used to suit the psychological mood of the situation to make the sales message more acceptable. In short, a motion picture can become the most powerful instrument of sales, if it is properly produced, distributed and exhibited.

100% ATTENTION

And add to all this, the factor of concentration which a motion picture secures in a dark theatre from every spectator. The motion picture has no competition for attention, once the lights go down.

Sardar Akhtar, coy and charming as ever, makes new thrills in "Asra" a National picture.

It is said that 60 per cent of the newspaper readers do not read the advertisements in the dailies. The very speed of the present day life, its quick changing events and severe economic struggle hardly leave any time or desire for the average newspaper reader to bother about the sales jargon of a soap manufacturer or a perfume maker.

In a country like India with a low percentage of nine per cent of literacy, the average newspaper advertiser has to run his business race at very long odds.

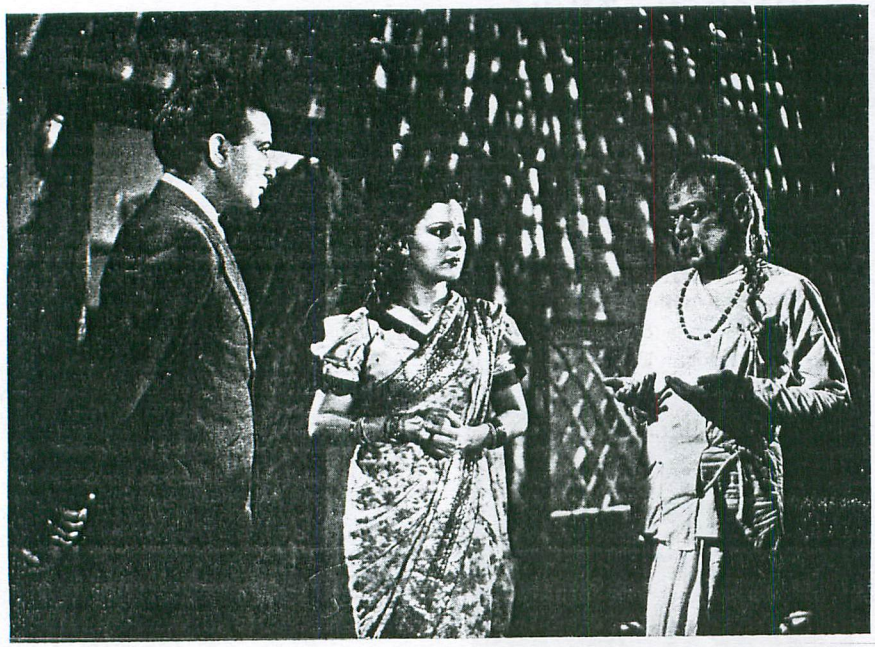
But the facts are different with a motion picture. Once the film fan has paid for his admission, he has entered into a tacit covenant with the screen to see and hear whatever is shown and told. He cannot escape. He cannot skip it. He cannot turn the page over. He may not like it. And yet he may have to see a clumsy factory turning out sausages in which probably he has not the least interest.

Here is, therefore, in a motion picture, a guarantee of 100 per cent attention, concentration, understanding and interest and the most reliable method of advertising, which, considering the total results, is easily the least expensive for the man who has something to sell to the world.

Because a motion picture will present a new view point, change a mental attitude, profess a general principle and preach a moral by dramatising, delineating, persuading and glorifying which no other form of publicity can do all at once and with such complete effect.

SELLING TO SENTIMENT

The human race, in whichever clime and of whatever colour and



Madhuri and Motilal have a tense moment in "Shadi" a Ranjit picture.

creed, is the same in its fundamental psychological reactions. It buys on sentiment. Its first impulse towards an article is emotional. Reason, logic, comparative value, benefit, reliability etc., are all subsidiary aspects which follow the first urge of emotion.

Let us take a concrete example of today. Would the Englishman buy a German product to-day? Even if the product is given free with a packet of 1.000|- Reich Marks as a present the Englishman will still kick it off. Because, the sentiment of the English buyer is being outraged by the German from day to day by indiscriminate bombing of his wife and children. The best German salesman cannot, therefore, sell to the Englishman a gold nugget even at the price of a sausage. And vice versa.

This sentimental background is of utmost importance to one who wants to sell something to the world. And like all emotional values this sentimental background keeps changing fast being constantly influenced by the environments and by quick changing world conditions around

IMPORTANCE OF LOCAL SENTIMENT

...plane flying was a luxury but today air craft manufacture is a vital necessity for self-protection. It has become the main plank in the defence of a nation. This evolution from a long distance curiosity to immediate necessity provides the range to the high-pressure salesman to intensify the emotional value of his product and make it obligatory and acceptable to his customers.

And there is no better way of doing so than by appealing to the ruling sentiment in the field of exploitation.

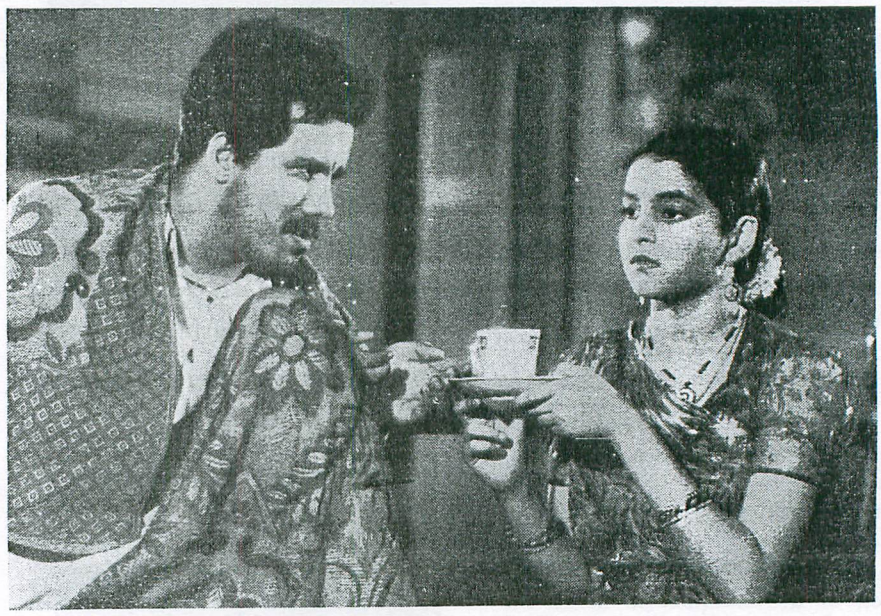
While fundamentally the sentimental urge to buy is based on common human values, the conditions do differ slightly according to the people and the place.

A swimming costume worn by the Duchess of Windsor may become a craze in America but it will hardly get any attention in India. The local values, therefore, have to be studied in accordance with the local sentiment.

SYMPATHETIC APPROACH

In a talking picture where appeal is direct to the heart of the consumer this sentimental approach is of vital importance.

The average film fan goes to the theatre for relaxation and entertainment. He has fought the day's battle in his own way and he feels



Sheikh Mukhtar, the six-foot-odd-inches man with Nalini Jaywant, the four-foot-even-inches damsel in "Sister" a Mehboob production of National Studios.

that he owes to himself a little entertainment. His mind is, therefore, hardly prepared for another struggle of life's daily values. Relaxed as he is, he is at the time in the most receptive state of mind to take in any sales message if the said message is told by nursing his sentiment.

But no sooner does some technical gibberish appear on the screen he is again up in arms to face the opposition. His faculties of judgment, reason and logic are once again up in conflict and he becomes automatically a stern and ruthless critic of the product that is being advertised. He becomes immediately aware of the fact that someone is trying to sell him something and his natural antipathy is aroused which very often reacts badly on the sales of the product.

I wish someone would do that to me in these hot days. Ishwarlal is getting the best of it from Prabha in "Ummid" a Ranjit picture.

DEFEATING THE PURPOSE

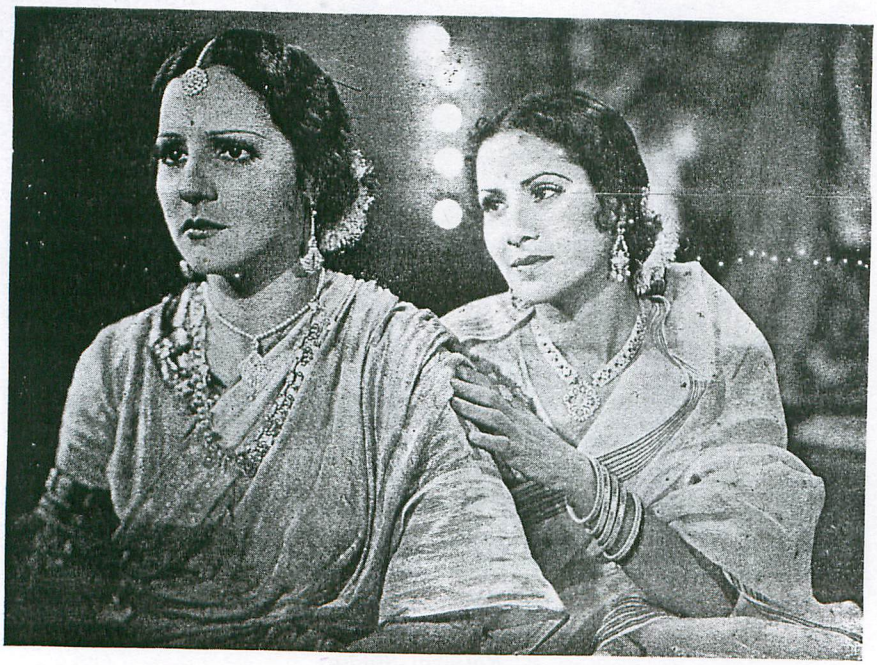
The reason of this hostility is simple. The man had come to see the picture and all too suddenly, without his consent or without a warning, the high pressure sales stuff is released on him telling him perhaps that a certain soap or a certain oil is the only saviour of his soul. The man is not prepared for it and he becomes a hostile attribute to the whole scheme.

The very purpose of playing on his sentiment is therefore defeated and the good intention of the manufacturer is debauched.

On the other hand, if the advertising film has everything else but a blatant apology of its purpose, the advertiser stands an excellent chance of selling his goods without making the consumer even aware of the fact that he is paying for it.

Once the consumer starts thinking that he is "paying for it", the task of the advertiser becomes infinitely more difficult.

The motion picture which is intended to sell a product must therefore have the primary element of entertainment without which no spectator is going to suffer any selfish sales talk.



Madhuri and Khursheed make some thrilling drama in "Shadi", a social picture of Ranjit.

DIFFERENT TYPES OF COMMERCIAL FILMS

The motion picture as an instrument of propaganda can be used in almost all human activities. Apart from its huge potentialities, as an important factor in visual education, research and entertainment, it has an extensive scope in the world of commerce and industry.

Our modern world is constantly changing its face to catch the human eye, and it is shouting itself hoarse to please the human ear.

Damuanna and Meenaxi in "Amrit" a Navayug picture.

Therefore, "to catch the eye" and "to please the ear", what could be more effective than a motion picture which keeps its audience rivetted to their seats, all attention?

There are many ways in which the immense potentialities of a motion picture could be harnessed to the demands of our modern business. But the three usually accepted methods are: (1) For Institutional Publicity, (2) For Industrial Propaganda, (3) For Direct Human Appeal.

INSTITUTIONAL PUBLICITY

Large commercial corporations which have already built up a splendid international trade name, use this type of propaganda. They spend millions in advertising that name in addition to their guaranteeing the uniform quality of their numerous products.

To quote some instances: "Marconi", "R. C. A.", "Dunlop", "Ford", "Remington", "Gillette" etc. These very names guarantee a high standard of quality and all that such names need is an institutional publicity to tell the world that their new product bears their precious "Trade Name". And though these firms have all the time two other stories, the industrial and the human, in their institutions, yet they often concentrate on the institutional angle in their publicity.

Using the film for propaganda for such companies, is therefore a comparatively easy job. They have only to tell a stereo-typed universal story, of course this can be done in several engagingly different ways, but the burden of the tale is always the institutional "Trade Name."

INDUSTRIAL PROPAGANDA

This section of film propaganda has several advantages. While it is perhaps the best type of publicity for every large-scale industry, in a country like India, struggling for an industrial recognition, it has another all important aspect in its national complexion.

Films of national industries not only educate the people and make them industrially minded but they provide an incentive to several other people to start similar industries on national lines.

For instance, the story of the Tata Steel Company, if told in pictorial terms will not only inspire the pride of achievement in the people of India but will also wake up the dormant capitalists of the country to utilize their huge wealth in founding new industries which will benefit the nation and its people.

But few people in this country know that in the din and drone of

That is how Director Mehboob does it right after the style of Cecil B. De Mille. A spectacular scene in "Sister" a social picture of National Studios.

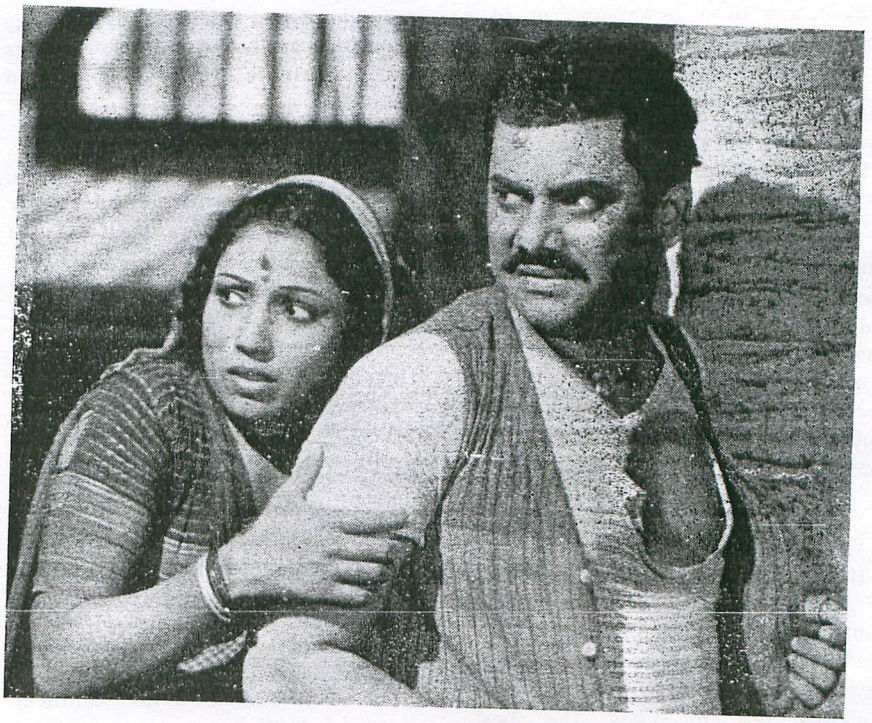
our industrial machinery, there is many a romantic story which ought to come on the screen and to the notice of millions in India.

The pity is that many of our industrialists have themselves not yet realized the social significance of their industrial pursuits to broadcast them thus to the nation.

DIRECT HUMAN APPEAL

They say that everything that God has created is for the use of man. Man has improved on the Divine Plan and recreated "Desire." The modern man has added a stream-lining to that "Desire" with the result that the luxuries of yesterday have become the necessities of today. And so many "necessities" have been created, between the toe and the top of the human frame, that thousands of different manufacturers all over the country are keeping millions of workers busy day and night to meet these "necessities."

And between these two ends of human need there are numerous human stories throbbing with novelty and thrilling in their content. To tell them vividly on the screen is to prepare their vibrant sales message for which the world is waiting.



"Look, look at that fellow, he is molesting me" says Lalita Pawar in "Amrit" and Baburao Pendharkar says, "He does, eh?"

Take for instance Henry Ford. Millions all over the world ride in Ford cars but do they know the romantic story of the man who made this car? Henry Ford certainly has a dynamic story to tell—a story that is verily a thrilling romance of the industry. If that story is told to millions all over the world, won't the human appeal in it create a greater pride of possession in Ford owners? It will, and in doing so many more Fords will bridge the distances that bind the world.

Likewise in every captain of an industry there is a human story which if told in vivid human terms will not only become an effective message of sales but also provide the much awaited incentive to the other people who are waiting for opportunity to knock at their door.

Only a motion picture can recreate the thrilling incidents of such careers. Find us another medium equally powerful, so completely embracive and so practically effective.

Sunalini Devi, one of our best character artistes, gives another splendid performance in "Kasoti" a National picture.

BUYING MOTION PICTURE PUBLICITY

Almost every commodity in the world, except the motion picture, has some standardised value. The buyer can see the commodity, evaluate it for himself and bargain round the standardised price. Even in purchasing advertising, the rates

are based upon a known quantity of circulation of a newspaper or of a periodical.

But in the world of motion pictures, there are no standards by which to price a talking picture, as at all times the value remains a potential factor.

One talking picture may cost Rs. 500|- a minute while another of the same type may cost Rs. 5,000|- a minute or even more. One producer may quote Rs. 5,000|- on a script while another may ask Rs. 25,000|- for the very same script and yet both may be honest in their estimates.

VALUE ACCORDING TO THE PRICE

It is, therefore, mainly a matter of interpretation. The man who quotes a lower figure proposes to use cheaper talent and ordinary equipment for his work while the other probably has in view the best trained professional talent with the latest equi[illegible] wishes to use several stock library shots while the other intends shooting every scene to order.

In the wide range between the two prices is a complete but varying scope for cheap or excellent work in settings, designs, costumes, artistes, make-up, mechanical equipment, music, sound recording, background effects, photography, editing, mounting and multiple other things that contribute to make a motion picture.

Naturally, as in everything else, the user gets just about what he pays for. The ordinary rules for purchasing cannot be applied to a motion picture, which is easily the most intangible of all products and its value cannot be precisely judged, because it does not yet exist, and naturally a purchaser is confused by the variations in the cost estimates furnished by different people.

WHY COMMERCIAL FILMS FAIL

A more practical way to bring home the above argument would be to point out some factors which contribute to the failure of commercial films:

(1) Lack of good "idea."
(2) Over-plugging of the technical sales stuff.
(3) No realism in terms, action, dialogues or portrayals.
(4) Too much of the obvious propaganda.
(5) The inordinate length.
(6) The weak and illogical development of the story.
(7) Lack of continuity resulting in jumps and jerks.
(8) Clouding of the sales message with unnecessary erratic talk.
(9) Too wordy and preachy.
(10) Lack of relief in music, comedy or other drama.
(11) Inconclusive conclusions.
(12) Inferior technical work in sound, photography and editing.
(13) Miscasting of the artistes, amateurish portrayals and weak presentation.
(14) Lack of grip and entertainment.
(15) Inefficient projection and bad environment in the theatre.
(16) Inaccuracy and insincerity in the message.
(17) Blatant sprinkling of propaganda forgetting the vital principle that propaganda to be completely effective must be subtle and suggestive.
(18) Profuse statistical, geographical or architectural figures of no interest to the average film

If the wise advertiser, with the help of his producers, guards against the eighteen points mentioned above and secures as much dramatic and entertaining value as possible in his sales message he will have produced the most powerful motion picture for his product.

For the first time Vanmala is found blushing in "Charnoki Dasi" an Atre production.

ADVERTISING IN INDIA

India is a market of 400 millions, which means a fifth of the world's population. But the problem of selling in India is perhaps the most difficult one and in comparison with India, selling goods in other countries is considerably easy inspite of the fact that every other country offers larger competition through its indigenous manufactures.

In India, however, the problem of selling is made more difficult for three principal reasons: (1) Numerous languages and low percentage of literacy, (2) Religious and traditional leanings, and (3) Economic distress.

LANGUAGES AND LITERACY

There are at least eight main languages in India, constantly spoken and written, apart from over 100 provincial dialects. These languages are as follows: (1) English, (2) Hindusthani, (3) Marathi, (4) Gujerati, (5) Tamil, (6) Telegu, (7) Bengali, and (8) Kanarese.

Over 500 newspapers and periodicals are printed regularly in these languages and their average circulation should not exceed 2,500 per issue per paper, which means a total of $1\frac{1}{4}$ million buyers. Calculating 10 readers per copy, principally due to the economic problem in the country, the entire printed word should command a readership of $12\frac{1}{2}$ million people. Which calculation does not compare very unfavourably with the official figure of 9 per cent literacy in the country.

Imagine, the low percentage of 9 in literacy after a 150 years of British rule. The reasons for this, mainly economical and political, had better be left unsaid.

And these $12\frac{1}{2}$ million readers have to be catered in eight principal languages and through over 500 papers. And the experts estimate that 60 per cent of the newspaper readers do not read the advertisements, which again means that out of $12\frac{1}{2}$ millions, only 5 millions read the advertisements. And how many from these 5 millions do actually buy?

As against this, in the 1265 permanent cinema theatres and 500 touring cinemas at present in India, over 17 million people are accommodated every week and every one of them give 100% attention to the commercial or entertainment fare presented there. There is no other alternative but to sit through.

FRESH AUDIENCE

There is another point of preference in a motion picture audience over the readership of the printed word. It is well known that Indian pictures run for weeks and weeks continuously at a single station and with every new week the audience changes and new people come in to see the pictures.

The advertiser thus covers a very large number of different people automatically while with the newspapers and periodicals, the same people read the printed word day in and day out.

RELIGIOUS AND TRADITIONAL OBSTACLES

India which had once the oldest civilization in the world has still many twisted notions as relics of the

Announcement !

THE BOMBAY FILM LABORATORIES

UNDER EFFICIENT TECHNICIANS WILL BE AT THE SERVICE OF

ALL PRODUCERS

FOR FILM PROCESSING WORK

From 1st of May 1941

FOR DEMONSTRATIONS AND RATES PLEASE REFER

THE MANAGER,

The Bombay Film Laboratories

Christopher Mansions, Portuguese Church Street, Dadar, Bombay

Telephone: 60623

Mehtab and Nandrekar, a popular pair give a popular performance in "Chitralekha" a Film Corporation picture released through the Select Serial Supply.

ancient times. Time travels slow in this great tropical land and through thousands of years, the customs and the usages of the people have remained static and intransigent. While the West is living in the future, the East is still consoling itself with the thoughts of the past. Old notions therefore die hard in this country.

Add to this, the excruciating grip of religion and spiritualism, thousands of years old, and imagine the riot of ideas and ideals that hamper progress as it is understood in modern times.

A soap manufacturer, who wants a country-wide market in this land has to advertise that his product is free from any animal fat. Unless he clears that point first, the consumers cannot even be induced to look further or know more about that soap.

The soap instance is a typical example of the undefinable sentimental background which has been created by ages of spiritual pursuits and religious susceptibilities in this country.

Hundreds of other similar examples can be quoted to illustrate the point that the present or the future buying sentiment in India is irrevocably linked with the age-old spiritual and religious pursuits of the people, and which sentiment the salesman has to study only by close contact with the people.

ECONOMIC DISTRESS

To the casual observer, India looks a land of gold and presenting it to be so, all that gold is still of no use with millions starving. India is essentially a rural country with 7,00,000 villages and hardly a hundred well-sized towns.

Even in these towns, due to the foreign capitalists' exploitation, prosperity of the nationals assumes a complexion of a constant struggle to survive.

The man, who has to sell in India, has therefore to divide the country in two sharp divisions: (1) Urban and (2) Rural.

While products that give a streamlining to modern civilization find a ready market in the Urban areas, every-day necessities that keep the human body and soul together must be sold to the rural districts.

Having realised this sharp division of the market, it becomes a simple matter for the manufacturer to direct his sales message to the districts where his product will find a ready market.

A blanket method of an indiscriminate broadcast of the sales message while causing a large amount of waste of money, will hardly secure any appreciable results in actual sales.

In motion picture advertising the choice of field, according to the class of product, can easily be made by selecting the exact number of stations, and the correct ones, after a careful study of all statistics relating to the local population, occupations and home industries. But this type of specialised and concentrated sales appeal is denied in case of other types of advertising.

THE SCOPE OF THE MOTION PICTURE PROPAGANDA

Film propaganda is all embracive. It covers every field of human activity. From the boot polish to the hair dye, every human necessity can be sold through the film—from a

Asha and Romola make a team in "Khazanchi" a Pancholi production.

honeymoon in Kashmir to a hygienic maternity home, every travel can be exploited through the film—from the historical deeds of the most ancient ancestor to the cradle cry of new-born babe, every incident can be dramatised on the screen—in short there is not one phase of human activity which cannot be recreated on the celluloid.

Let us take some concrete examples:

A life insurance company wishes to advertise its attractive insurance plans. Apart from stressing the stability of the company and the economic complexion of its different tables, it can bring home to millions the grim human drama that occurs in unprovided families by a number of real incidents from life. The same message can also be retold in a positive and optimistic way by showing a happy family, inspite of the death of the wage earner, because the man had foreseen the accident of a premature death and provided against its tragic after effects.

Incidentally, this effort can promote a general enthusiasm to protect against the little tricks of fate and popularise life insurance in the country.

OUR PRINCES AND THEIR STATES

India has a number of princely states, whose historical past can easily become the most thrilling record of human valour and deeds. While reviving the glorious past of these princes, thereby lending a glory to their present descendants, these stories, if told in films, will become a source of guidance and inspiration to posterity.

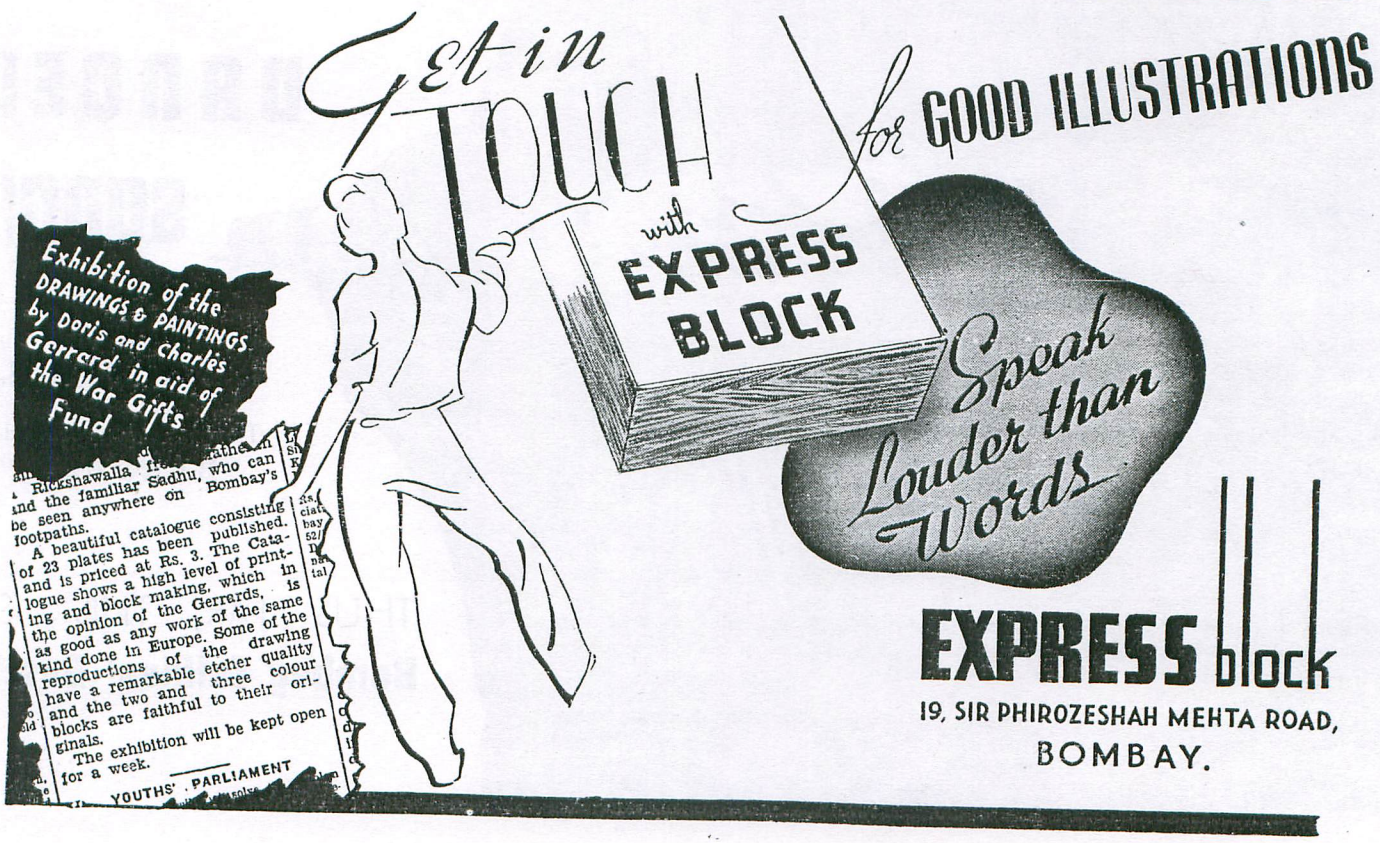
The glory of several of these states is not only expressed in deeds of personal valour but in different visible expressions such as: imposing architectures, beautiful gardens and historic locations. Add to these nature's own grandeur which we find in some of our far-flung states and imagine the amount of pictorial beauty and human interest one can put into a motion picture on such subjects.

Apart from the instructional value of such films of our princely states, there is the possibility of building up a large tourist trade resulting in greater profits to the states.

The motion picture can in this way become a dynamic instrument of propaganda and sales in almost every industry within the gift of human activity. Railways, electric companies, road transport, steel manufacture, soap making, ship-building, motor manufacture and one and all, small and big, industries can be brought to life and given an impetus to progress by a motion picture.

The question is whether those who stand to be benefited will ever realise the immense potentialities of the motion picture propaganda and harness it for their own benefit and progress. The day they decide to do so, new chapters will have to be added to the industrial history of India.

It is a welcome news to those who wish to use the film for such a propaganda that the Prabhat Film Company has organised a commercial department under the name of "Prabhat Educational and Short Films Ltd.," and we are sure, that the prestige which this firm enjoys in the country will be of immense help to the advertisers to popularise their commercial films.


Get in TOUCH with EXPRESS BLOCK for GOOD ILLUSTRATIONS
Speak Louder than Words
Exhibition of the DRAWINGS & PAINTINGS by Doris and Charles Gerrard in aid of the War Gifts Fund
Rickshawalla ... and the familiar Sadhu, who can be seen anywhere on Bombay's footpaths.
A beautiful catalogue consisting of 23 plates has been published. and is priced at Rs. 3. The Catalogue shows a high level of printing and block making, which in the opinion of the Gerrards, is as good as any work of the same kind done in Europe. Some of the reproductions of the drawing have a remarkable etcher quality and the two and three colour blocks are faithful to their originals.
The exhibition will be kept open for a week.
YOUTHS' PARLIAMENT
EXPRESS block
19, SIR PHIROZESHAH MEHTA ROAD,
BOMBAY.

Prudence Fears w

"NAYA

BOMBAY TALKIES
PROGRESSIVE

STARRING

Renuka Devi

wit

MUBARAK, SHAH NAWAZ, V.
GANATH, SUSHIL KUMAR, P.

DANCE!

SONG!

Producer:
S. MUKERJI,

The man who mad
"BANDHAN"

THUS FAR, THIS IS
Bombay Talkies' Best!

; while Youth Ventures and Wins !

A SANSAR"

KIES' NEW RECORD-MAKER
VE - - - - PURPOSEFUL!

i Ashok Kumar,

with
V. H. DESAI, SURESH, DAVID, JAG-
P. F. PITHAWALLA, AUZURIE.

ES with verve, dazzle and THEME!

GS with the spark of poesy, and the Message of Peace and Patriotism !

II, *GIVING THE SCREEN A NEW SIGNIFICANCE !*

ade
"

AT

ROXY

TALKIES BOMBAY

S
t!

HUNGER FOR HAPPINESS....

IT'S RAGING A STORM ALL OVER THE WORLD .....RATHER OVER THE WORLDS OF RICH & POOR! NAVYUG'S DRAMA OF THE STRUGGLE FOR HAPPINESS

AMRIT

Starring: **Meenaxee, Lalita Pawar, Baby Devi, Baburao Pendharkar, Salvi, Damuanna Malwankar, Master Vithal and Winayak.**

Awaiting Release At

NEW WEST END BOMBAY

HINDI & MARATHI

Photography: Pandurang Naik

Story : V. S. Khandekar

Direction : Winayak

RELEASED THRU: **PEERLESS PICTURES.** 116, CHARNI ROAD, BOMBAY-4

OUR REVIEW

"Kamadhenu"—A Misleading Title

Baby Saroja Competes with Shirley Temple

Nandlal's Dazzling Artistry.

The celestial cow, Kamadhenu, said to be the bestower of all gifts has nothing more to do with this picture than figuring as a title and thus misleading the people to believe the story to be mythological. Far from being so, it is, on the contrary a rather un-Indian plot with a patently alien motif lending a touch of the unreal to the entire picture.

This is evidently the result of the producer's anxiety to provide Baby Saroja with a big opportunity for framing her undoubted genius. But the attempt is too obvious as a couple of foreign films, "The Little Colonel" and "Little Lord Fauntleroy" have been mixed up and served, and while Baby Saroja puts it over in a grand way, there is nothing much in the adaptation to write home about.

If the basis of the film and the unreal atmosphere are, for a moment, ignored and "Kamadhenu" is merely viewed as a Tamil picture meant for audiences who might not have even heard of "The Little Colonel", the verdict on it must be that it is quite the best Tamil "Social" movie (as all non-mythological and non-historical films are described in the South) produced so far.

LOVE AND LOSS OF MEMORY

The story starts with cupid in the class room. Two coeds, Chandramohan the son of a Zamindar and Anuradha the daughter of a College professor, spend their time more wrapped in each other than in their lessons with the result that they decide to round it off with a wedding. But the other jilted one, Duraiswamy, sends a venomous letter to the Zamindar—a needlessly irrascible, wilful, hard-hearted tyrant—who not only instantly disowns and turns out his obstinate son, but also brings about the dismissal of the girl's father from the College. Rather far fetched, that the professor kicks the bucket out of sheer shock. Duraiswamy the jealous candidate now puts over a kidnapping act which miscarries and secures him Papayee, the scheming and ambitious maid servant of the heroine. Having thus missed the military objective, the villain weds Papayee at the Registrar's, giving his name as Chandramohan—for palpable future misuse.

A CONVENIENT DISAPPEARANCE

Meanwhile the two lovers, loyal and true, marry and settle down—after what looks like a marathon honeymoon. The years bring them a daughter and dire poverty. This daughter they name "Kamadhenu" and she is so clever and good that they forget all their sorrows in the joy she radiates. But unable for long to live on mere joy, Chandramohan joins the army to disappear for a time and allow the drama to take shape, and of course, give Baby Saroja some chance to vindicate her stardom. Chandramohan is, of course, soon reported "dead."

KAMADHENU

Producers	*B. S. Releases*
Language:	*Tamil*
Story:	*Mohanlal Dave*
Dialogues:	*K. Subrahmanyam*
Songs:	*Papanasam Brothers*
Photography:	*A. M. Irani*
Recording:	*C. E. Briggs*
Music Direction:	*Rajeswara Rao*
Cast:	*Vathsala, Baby Saroja, K. B. Vathsal, etc.*
Released At:	*Wellington Talkies, Madras*
Date of Release:	*27th March* 1941

Directed by:

NANDLAL JASWANTHLAL

His son's death makes the tyrannical Zamindar a little soft and he sends for his grand daughter Kamadhenu. With her fragrant sweetness the little girl completely wins over the old man. Well, the drama could not be allowed to end so soon. Duraiswamy comes with a bluff. There is a motor accident, after which to the utter regret of the audience, Chandramohan is found alive. Well, well, it all ends well as it was intended to and we can't complain of breach of promise.

Baby Saroja whose sweet performance adds distinction to "Kamadhenu".

STARRING A FAMILY

A novel note is struck by a real-life family, portraying the screen family in this film—for K. B. Vathsal (Chandramohan), Vathsala (Anuradha) and Baby Saroja (Kamadhenu) are husband, wife and daughter off the screen too. Mr. Vathsal renders his role in a 'homely' sort of way, while Vathsala does creditably considering her maiden attempt. Baby Saroja scores very high indeed, rendering a dual role (as Kamadhenu the girl and Chandi the spoilt son of Papayee) with an amazing skill that challenges even Shirley Temple's art. The director has certainly done his best with her as well as her mother, but he could have done better with them both, had he called upon the services of a dentist-cum-dietist—for, in close-ups, the irregular teeth and the extra "personality" of both Vathsala and Baby Saroja show up most unaesthetically.

NANDLAL'S ARTISTRY

The Director, whose veteran competence and deftness are in evidence

Con. on page 56)

IDA LUPINO—

This Warner star who only recently appeared in "High Sierra", will be again seen in "Sea Wolf" starring Edward G. Robinson and John Garfield.

DEVOTED - DILIGENT
DOCILE DAUGHTER-IN-LAW

AND HER

Awe-Inspiring Autocratic
MOTHER - IN - LAW

BE READY TO WITNESS THEIR UNEVEN DUEL IN THE HEART WARMING INTIMATE STORY OF (EVERY) INDIAN HOME FROM THE FACILE PEN OF PRINCIPAL **P. K. ATRE**

ATRE PICTURES'

MAIDEN SOCIAL HIT

CHARANO-KI-DASI
(HINDI)

PAYACHI-DASI
(MARATHI)

Directed by: JAGIRDAR

Starring **Durga Khote** ★ **Vanmala** ★ **Jagirdar**
★ **Kusum Deshpande** ★ **Avinash**

ATRE PICTURES' FORTHCOMING CLASSIC HITS

(1) PANNA DAI
(HINDI & MARATHI)
THE IMMORTAL NURSE OF MEWAR

(2) Mahakavi Kalidas
THE GREATEST OF INDIA'S POETS

COMING SOON AT YOUR FAVOURITE CINEMA

Released Thru: PEERLESS PICTURES, 116 Charni Rd., BOMBAY 4

अत्रे चित्र

Young India Records

YOUNG INDIA

MAY 1941

DO NOT MISS
TO HEAR
SWEET and LILTING
BHAJANS
OF
RADIO AND SCREEN
FAME
VISHNUPANT PAGNIS

T.M. 5380 { AMHI LATIKE NA ... / UBAGALE SASRE ATAN

Kumar & Bimlakumari

D.A. 6323 { Ek Naya Sansar Basale / Bolo Kab Tak Chhipi Rahogi

Miss Lalita

D.A. 6355 { Darshan Do Girdhari / Bhagati Firati Radha Rani

Bimlakumari & Lalitadevi

D.A. 6356 { Nenake Banki Rita Nokhi / Man Dhire Dhire Rona

D.A. 6359 { Mohe Bhabhi Lado Bhaiya / Mohi Churiya Ayengi Ali

Bimlakumari & Party

D.A. 6357 { Savanke Najare He / Divali Fir Agai Sajan

Bimlakumari

D.A. 6358 { Ek Kali Najoki Pali / Lotgai Papan Andhiyari

REMEMBER
INDIA'S ONLY
SWADESHI GRAMOPHONE
RECORD MFG. CO. NATIONAL
GRAMOPHONE CO.'S.....
YOUNG INDIA RECORDS
FOR
PRABHAT
NEW THEATRES
AND PRAKASH'S
FILM SONGS RECORDS

For particulars and Catalogues please see our authorized dealers or write to:—

The National Gramophone Record Manufacturing Co., Ltd.

Telegrams: "TANSEN"
Telephone No. 25181

110, MEDOWS STREET, FORT, BOMBAY

Factory at
WADALA (BOMBAY).

"Tell Us The Truth" Says Janki Dass

Bogus Advertising-Bogus Reviews Must Stop.

By: **Janki Dass, M. A.**

In spite of the vast sums spent today on advertising, it is true to say that the public, in its heart, still has a somewhat deep scorn for the advertising man which was so common in the old days, before it had come to be recognised that "Truth in Advertising" was something more than a pious platitude. It is a pity —this continued mistrust of advertising—but I am afraid that the advertisers have themselves to blame for the existing state of affairs. Advertising is definitely one of the problems, which fathers of the Indian film world have neglected to study.

BOGUS ADVERTISEMENTS

A little study of the advertising columns will convince any intelligent reader that there is still, (a) much exaggeration, and (b) many absurd claims. Surely nobody can gainsay this. We are all familiar with the type of advertisement which claims to be the "best of the century", or at least "best of the year", "breaking records", etc.,—claims, which are manifestly exaggerated and preposterous. The advertising goes on, and if the thinking portion of the public gets rather sceptical about the claims made for perfectly genuine pictures, then can we really be surprised.

Not only that, the advertisements are so often, without style, without brightness, and without the essential information. So frequently they tell the potential picture-goer nothing worth knowing certainly, nothing which he or she really wants to know. We also find the advertisers brandishing words, which hardly fit in with the story or incidents in the picture. Sometimes the advertisers utilize the name of the picture which is already running and is or seems to be a box-office hit. Or they may plan advertisement layouts as "spicy and sexy", which instead of drawing crowds, keep them away.

The trouble is that the advertising expert forgets that advertising is just a part of "selling". He also seems to think that it is some funny sort of magic which, by ways devious and not understood, will get him some business. It is rather like a conjuring trick—in the mind of the expert—and he must get rid of this idea.

Husna Banu and Sardar Akhtar team together for the first time in "Asra" a National picture.

Mr. Janki Dass, India's Champion Cyclist.

BOGUS REVIEWS EVEN IN THE NATIONAL DAILIES

Then there is a "superior" system of advertisement, in the form of reviews, the quality or quantity of which depends upon the nature of the relations the publicity experts have with the producers. There is hardly a newspaper in this country that functions honestly with regard to the film world. Not only is this the case with a number of film journals that have sprung up about us like mushrooms and that live merely on the bits thrown out to them by producers in the shape of advertisements. Naturally they cannot afford to displease their benefactors.

But it is a pity that even the so-called "national" newspapers eulogise indiscriminately. You may turn over the pages of any such national newspaper if you just want the fun of it. The reviews, therein, are, as a rule, written by men who are paid by the producers for their work and evidently, therefore, they are full of superlative adjectives for the pictures. It will be seen that all the pictures mentioned in these reviews are "super productions", the likes of which were never presented anywhere before in the world.

A DISSERVICE TO FILM INDUSTRY

Every advertiser, publicity expert or editor of a journal, who by

The LOVES of a PRINCE

that land him and his kith and kin in a vortex of emotions.

A thrilling Story of the Times of Shivaji The Great

FAMOUS ARUN'S Historical Masterpiece

THORATANCHI KAMLA

(थोरातांची कमला)

Based on the
IDEA of the
POET BEE

Directed and Written by
Bhal G. Pendharkar

Featuring
CHANDRAKANT, SUMATI GUPTE,
J. T. NIMBALKER, NANASAHEB
PHATAK, BAPURAO PAWAR

PRODUCED AT:-
FAMOUS ARUN STUDIOS, POONA

Under Production

A SOCIAL SUBJECT
In Marathi

Forthcoming attractions of
FAMOUS-ARUN
VALMIKI
MAHARATHI KARNA

For Bookings Apply to:—

BOMBAY PICTURES CORPORATION

AHMED CHAMBERS :: LAMINGTON ROAD :: BOMBAY-4

exaggeration, by false statement and implied mis-statement, misleads the public, is doing a great disservice to film industry. Naturally the aim of any advertiser, when he pays for space in a newspaper, is to get the utmost value for his expenditure.

That is logical and legitimate. But he will not get the full value by exaggeration. He will not get it, for any length of time, by claiming what he cannot substantiate. The advertisement which misleads, may win a few successes, but it will not build up permanent goodwill. Only the honest advertisement can do it.

TO INSPIRE CONFIDENCE

Quite different, however, is the case with the pictures advertised in papers in the western countries. The publicity or advertisement, depicted therein, is pleasantly free from some of the disgraces, which mar our papers. In the first place it is clean advertising, at least much better than it is in Indian papers; and in the second place, it is usually honest and not given to absurd and over-reaching claims.

The question of inspiring confidence goes deeper than just avoiding the worst errors in taste, and in keeping to the truth. The advertisement of pictures in some of the European and American papers, is written and presented in such a way that every word of it rings true.

Every word must tell as part of a "sales message", and when the reader has absorbed the sales story, he must feel, "Well, I believe all that is said in that advertisement or review about "THE GREAT DICTATOR", is true." If he does feel like that about it, believe me we have travelled a good way along the road that leads to "packed houses."

PROGRESS

During the past twenty years, there has been an extraordinary growth and development of the "advertising agency business." We have witnessed an amazing development in design, in the way of presenting a sales story, and we have rather accepted the belief that all the "progress" has been good, and to the benefit of business. But "Progress" is an overworked and misunderstood word. Not every new idea which comes, sparkling and scintillating, from the studio of an advertising agency, is necessarily a good idea. Most of the ideas are too remote from the realities of the sales problem. Some are just the hazy, high falutin' notions of "arty" youngmen, with no more to recommend them than beards, flowing ties, and a nodding acquaintance with modern movements in the world of Art.

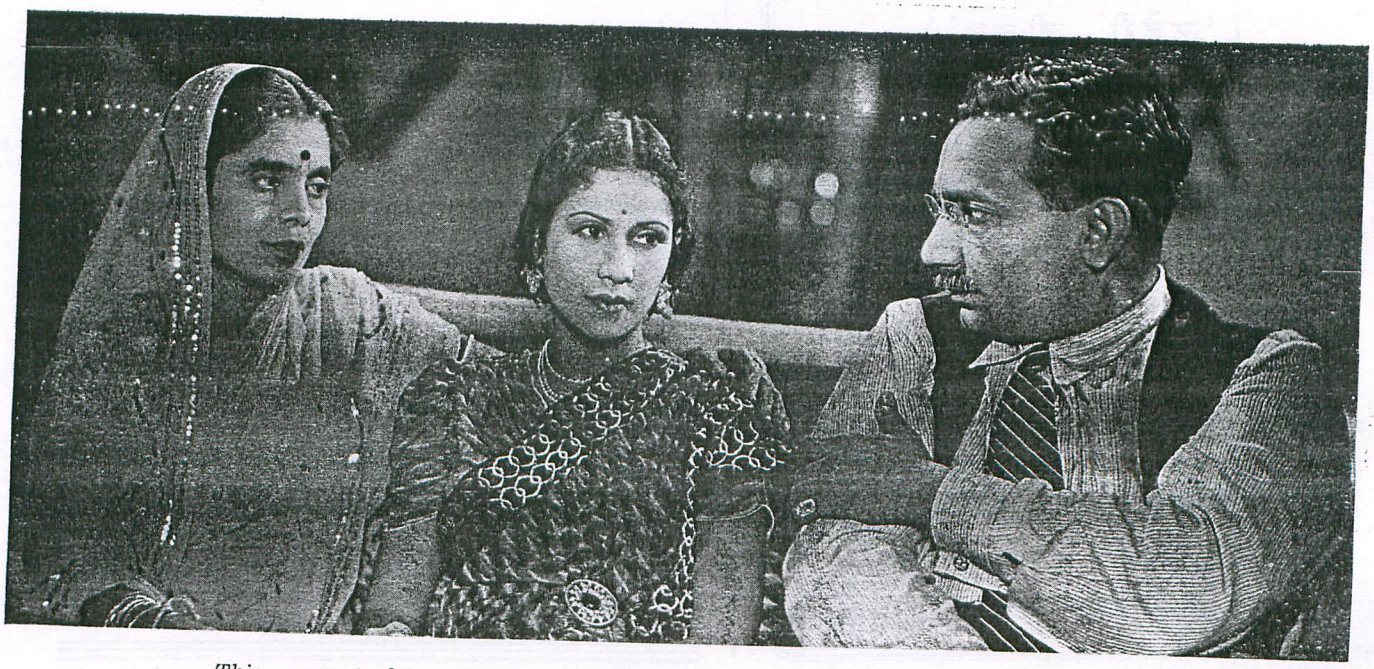
JAILED

AMERICAN FILM PRODUCER EVADES INCOME-TAX

FORTUNE SPENT ON STARS AND GAMBLING!

THREE YEARS' IMPRISONMENT!

Charged with evading income-tax amounting to £103,000 in three years ended 1937, the film producer Mr. Joseph Schenck, was sentenced to three years imprisonment plus a fine of £5000. During the trial lasting seven weeks Government witnesses testified to Mr. Schenck's lavish expenditure on film stars and heavy gambling gains and losses.



This seems to be a family situation in "Shadi" a social picture of Ranjit.

Coming!

TO MINT MONEY AT

The BOX - OFFICE!!

Here is a Sure—Fire Box Office Hit!

Laugh Away Your Blues!

•

★ *A Rib-Tickling Romance!*

★ *A Fun-packed Frivolity!*

— IN —

HARISHCHANDRA ART PICTURES'

FULL-LENGTH SOCIO-COMEDY!

LIFE IS A COMEDY

('लहेरी—जीवन')

Direction

S. M. YOUSUF

Starring: ★ HUSNABANU ★ HARISHCHANDRA, GOPE, FATTYPRASAD, W. KHAN, 'KURBAN JAOON'---

•

Coming Shortly At?

FOR TERRITORIAL RIGHTS, APPLY TO

THE BHARAT PICTURES LTD.,

Patel Chambers :: French Bridge

BOMBAY—7

ROSE PICTURES

Announcing Their Next

"YOOVAK"

With Wellknown Star Cast and Social Subject

ROSE PICTURES

Running With Great Success

DHARMA - BANDHAN

DUTY

Gold Mine To The Exhibitors

Saroj's Super Jewels

Shah Behram	Naksh e-Sulemani
Johre Shamshir	Saif-e-Sulemani
Misar-Ka-Khazana	Gafil Musafir
Ultimatum	Raja Bhartuhari
Gaibee Sitara	Malti Madhav
Iman Farosh	Hothal Padmini
Chandra B.A.	Ajamil
Kimiagar	Id-Ka-Chand
Bahar-e-Sulemani	Rup-Basant

Apply for Territorial Rights to :—

ROSE PICTURES

20, Kisan Mahal, Tribhuvan Road, BOMBAY-4

'GRAM: Flower Rose.

LISTEN TAMILIANS

Lost Mark Twain of India

By: **V. R. Bashyam** (*Manikuppam*)

Now, listen Tamilians, what is this hullabaloo about? Why should we grind our teeth, shake our fists and issue threats to that 'guy' Baburao Patel from the safe rooms of our houses? Why should some of our magazines lose their bearings and publish scurrilous articles about him and connect his visit to the South with mercenary motives?

You say that he said our language was harsh sounding and some other thing which looked opprobrious. Now, everyone is entitled to have his own opinion. We usually associate Urdu with Jutkawallahs and Gujerati with those short and dirty monstrosities who curse the climate of our place but gladly grab the 100% profit it yields. And some of us hate Hindi like poison and courted imprisonment for it also. It is not that we are having bad opinions about everything. We have different shades of opinions. If I say that Sanskrit is one of the finest languages of the East, many of you will agree with pleasure, some with reluctance and a few will oppose.

Many of you now call Baburao Patel, a bully with an aptitude for fault finding. But I and many others are of the opinion that he is "nothing of the bear but the skin" and that he is India's lost Mark Twain or Jerome K. Jerome and he should divert a portion of his time from cinema journalism to literature and carve out a place for himself in the eminent gallery of Indo-Anglians.

SEND HIM A TAMIL PRIMER

You should consider another fact that first impressions are apt to be hazy. Many other people before Baburao Patel formed the same wrong opinion about Tamil. A Monsieur somebody came to Pondicherry some 200 years ago and cursed Tamil and Tamilians at sight. But a few years stay made him a devotee of Tamil and a husband of a Tamil maiden. We know our language is sweet and has a fine literature dating back to 2500 years. We also know that a Rev. Besche came to Tamilnad from Italy, a few centuries ago, studied the language with sentimental fervour and became a scholar. A decade ago another Englishman, scholar of Tamil, specially wrote in his will that the words "lover of Tamil" should be put on his tomb. With many other conclusive proofs to the greatness and sweetness of our language why should we worry?

If we are sensible we will send Baburao Patel a Tamil Primer with a promise of a thousand rupees if he passes an examination within six months. Then he will have some interest in studying the language and within three months he will move bag and baggage, Filmindia and Rita Carlyle to Matunga (in Bombay) to be as near Tamil as possible.

BRIBING TO BOOST

One of the curious host of accusations laid at his door, by one of our journals is that he has betrayed the faith placed in him by the people who gave him a tremendous ovation and made his stay in Madras lively for him. It says that he has let down the South Indian film industry very badly.

If we think that we can woo him by receptions and dinners and make him boost worthless stuff we are mistaken. If he had been a man of that label he would not have come to Madras at all. There are many film bosses in Bombay itself who would be willing to maintain him in the grandiose style of a pasha (harem included) if he would only keep quiet over their nonsense.

If we have honoured him with such motives it is quite un-Tamil.

Here is a colourful situation from "Narad Naradi" a mythological spectacle coming to the Majestic Cinema, Bombay.

Because Tamilians give credit to genius wherever and whatever form it is found. Some of our papers say that if out of 30 South Indian pictures (Tamil, Telegu and Kanarese) one is good and three are passable then out of a one hundred Hindi pictures only three are good and ten are passable. Baburao says the same. That is why he launches tirade after tirade against many North Indian studios.

We know that most of the North Indian pictures under the cloak of "Social type" contain nothing but sentimental nonsense hardly found in real life. If Baburao does not point out such a thing it may be perhaps due to his kindness towards picture-goers who find Utopia in Screen Romances as they lack such things in their own life.

NO PROVINCIALISM IN HIS MAKE-UP

If a producer brings out a picture of the type "Emile Zola" with no romance and sex appeal in it and if a Paul Muni appears in the Indian screen and says in a inimitable and dynamic manner words like "I accuse the President" then Baburao would heave a big sigh and pat his own back for the improvement of the Indian screen and his part in it. As long as there is a single energised atom in his corpulent or muscular body (I am not sure which) he will work for the betterment of the Indian screen, unaffected by provincialism and unmindful of monetary considerations.

Some of our arm chair critics say that he has not praised our juvenile pride Baby Saroja and star performer Sama. Perhaps the people who chaperoned him might not have acquainted him with their pictures. If he would have seen them, naturally he would have been in raptures over Saroja and profoundly impressed about Sama.

A SIGNAL HONOUR TO US

But it is not at all necessary that he should see everybody. He has done us a signal honour by inviting the Vauhini Tamilians, Ramnath and Sekar, to an All-India field. What he says is this: "You have everything essential for building a palace, do not build monotonous [illegible]ste the stuff."

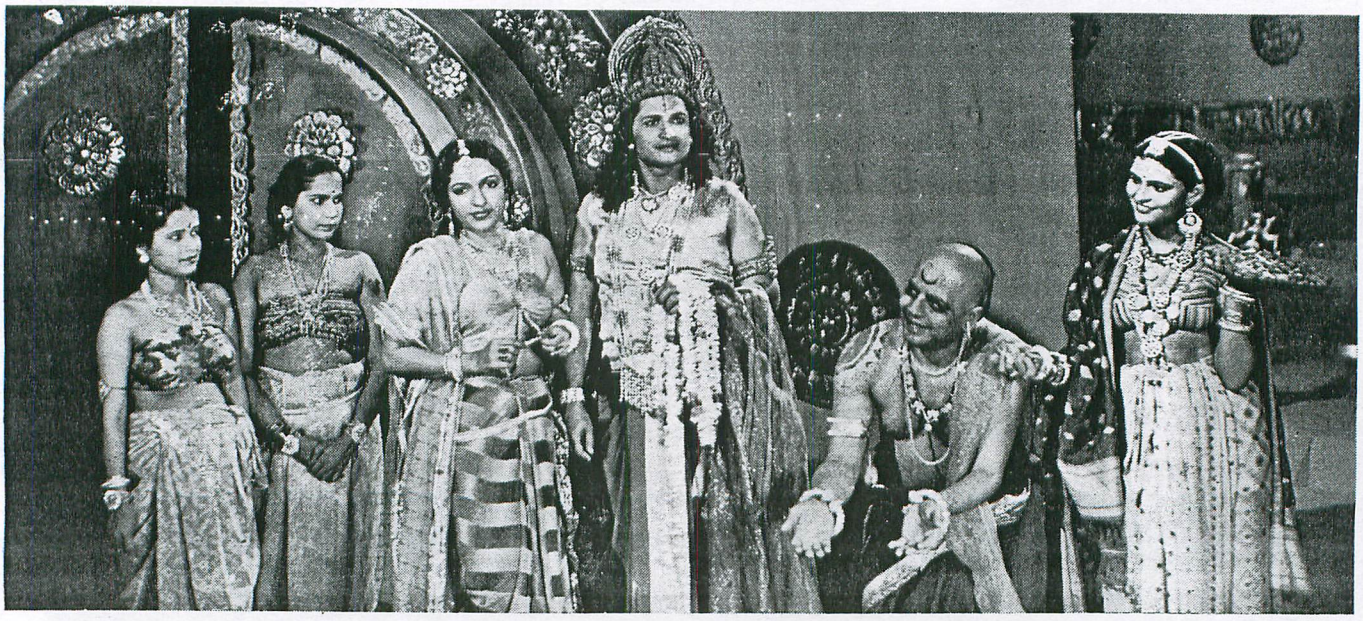
We should also be glad that he did not see the pictures of the singing signposts like Thyagaraja Bhagavathar. He would not have spared us then; he would have started a crusade (blitz if you like) as to why in the name of hades thousands should be paid to singing signposts when there are talents pining away due to continued negligence.

In fine, let us with a calm composure understand the meaning of his criticisms. I can put it in a few words. We have a Sastri to teach English to the Englishmen, a Raman to teach science to the West, a Rajaji to teach statesmanship to the whole of India. Now listen Tamilians, why not a Baburao Patel to teach us the social significance of films in our life?

(Con. from page 47)

in many places, has not given uniform excellence in technique. It is manifest that he has taken more pains with the artifice than the art, resulting in brilliant cinematography but poor interpretation. In his search for pictorial beauty, he has lost the threads of the human story which, in consequence, suffers several psychological jerks. And yet, Nandlal's directic[illegible] best ever seen in any Tamil picture.

In parts the picture is as good as the best ones in India and as a whole quite the best in the world of Tamil movies, and yet "Kamadhenu" still leaves one with a feeling that it could have been better!



Seems something humorous the way these guys and girls look in "Chitralekha" a Film Corporation picture.

★ Pictures In Making

PRABHAT FILM CO. (Poona)

"Sant Sakhu", a socio-mythological picture which is directed by Messrs. Damle and Fatehlal has gone through almost half way and it is expected to be ready sometime in the month of July. Miss Hansa Wadker plays the leading role in this picture.

PANCHOLI PRODUCTIONS

After his triumphant tour in Bombay and Calcutta, Mr. Dalsukh Pancholi has returned to Lahore with Shanta Apte and Saigal in his bag. We are told that these two artistes will feature in the future Pancholi productions, one of which is already on the sets for shooting. "Khazanchi" their first Hindi picture has proved a roaring success all over the country.

BOMBAY TALKIES

"Naya Sansar" is still running at the Roxy Cinema in Bombay and is out to make new records in other towns in the country.

At Malad, they are busy with a new picture of Devika Rani, in which the star herself works with Ashok Kumar. The new picture is a social story altogether different from the pictures produced by the studio hitherto and Devika Rani expects her new picture to be a big hit.

NATIONAL STUDIOS

"Asra" a social story produced under the supervision of Mr. Mehboob will soon be released at the Pathe Cinema in Bombay. The directors of this picture Messrs. Chimankant and Lalit Chandra have already started a new social picture as their next production.

"Kasoti" another social picture has been completed by Ramchandra Thakur, while Director Mehboob is editing the picture, "Sister". Director Virendra Desai is shooting "Nirdosh".

The management of this studio has changed a bit as Mr. Chimanlal Desai has resigned and Mr. Y. A. Fazalbhoy has been made the Director-in-charge, while Director Mehboob will be known in future as the Production Chief of the National Studios.

FAMOUS ARUN FILM CO. (Poona)

"Thoratanchi Kamla" is now absolutely ready for release and will come to the Majestic cinema shortly. In their studios at Poona they are shooting a costume picture called "Taj Mahal"

WADIA MOVIETONE

"Manthan" was held up for release due to the riots in Bombay but will now be released in the next month. Director Homi Wadia is busy shooting "Bombaiwali", starring Nadia.

RANJIT FILM CO.

"Ummid" was well received at the Royal Opera House while reports about "Pardesi" from different parts of the country are very flattering. Director Chaturbhuj Doshi is busy with "Lady Niranjan" which, he says, is a comedy. Director Jayant Desai has completed "Shadi" a social picture with Madhuri and Motilal and it is expected to be on the screen sometime in the month of July.

PRAKASH PICTURES

"Darshan" a social picture is now receiving finishing touches from Director C. M. Luhar while Director Vijay Bhatt has gone in the interior sets of "Bharat Milap".

NAVYUG CHITRAPAT (Poona)

"Amrit" the social picture written by Mr. V. S. Khandekar has been held up a bit owing to the illness of Baburao Pendharkar but it is expected to be completed by the end of this month and will go on the screen sometime in the month of June. Other pictures contemplated for the production are "Pundalik" and "Sangam".

Mr. Dulerai A. Pandya, the Managing Director of the National Gramaphone Manufacturing Co. Ltd. But for his pioneering enterprise, India would not have had its first and only indigenous gramophone record manufacturing company. Opened in 1936 by Pandit Jawaharlal Nehru, this national concern, under the inimitable guidance of Mr. Pandya, has made rapid strides and is today the leading Company in the field monopolising the film records of all the national-minded film companies.

PARAMOUNT FILM CO.

"Akela" a social picture produced on ambitious lines under the direction of Pessi Karani is awaiting release while Director Kikubhai Desai is completing "Sheik-Challi" a costume picture.

PINNACLE PICTURES

Director Ghadiali is busy with "Red Signal" a thriller with Urmila in the lead, while "Parwana" a love story directed by Mr. Usman has been completed and is awaiting release.

BHARAT PICTURES

Under the capable management of Mr. H. N. Choksi, this distribution office is forging ahead. One of their recent productions is "Mere Sajan" a social picture of considerable merit. Still another that will come under the banner of this distribution is called "Life Is A Comedy". This picture features Husna Banu, Harishchandra Rao and Gope and is expected to be a big hit.

ATRE PICTURES

"Charano-ki-Dasi" a social picture in Hindi and Marathi is now receiving the finishing touches at the Chitra Mandir studios. As this picture features a number of well-known stars and as it is directed by Mr. Jagirdar, it is expected to be received very well.

SELECT SERIAL SUPPLY

"Chitralekha" a picture produced by the Film Corporation of India was to be released by this Distribution office during this month at the Lamington Talkies but it was held over due to the riots in the city and will now see the screen sometime next month.

ROSE PICTURES

"Dharma Bandhan" a social picture was opened at the Novelty Talkies by Mr. Samaldas Gandhi in the presence of a good gathering. The picture was well received by all present and it is expected to help the company to make its way up.

BRILLIANT PICTURES

"Prem Nagar" was released at the Novelty Talkies in Bombay and was liked well by all. Their production programme includes a social subject called "Municipality" and a couple of others which will be shot at the Saraswati Studios in Poona.

NEWTONE STUDIOS (Madras)

Vauhini Pictures are producing "Devata" in Telugu under the direction of Mr. B. N. Reddy with Messrs. Ramnath and Sekar as technicians and featuring Nagiah and Kumari.

Raja Rajeshwari Pictures are producing "Thalli Prema" in Telugu, directed by J. Sinha and featuring Kannamba and Hemlata.

Roopavani Pictures are producing "Deena Bandhu" in Telugu with Balijepalli and Suryakumari in the leading roles.

Murugan Talkies are producing "Ashok Kumar" in Tamil, starring Nagiah and M. K. Thiagaraja Bhagavatar.

Tamilnad Talkies are producing "Rishyasrinagar" in Tamil under the direction of Soundararajan with Vasundhara Devi and others in the lead.

MODERN THEATRES (Salem)

"Manonmani" in Tamil directed by Mr. T. R. Sundaram will go into production very shortly.

GEMINI STUDIOS

The pictures under production in this studio are "Madana Kamarajan" in Tamil and "JEEVANMUKTHI" in Telugu.

CENTRAL STUDIOS (Coimbatore)

Director Nandlal will be producing for Messrs. Narayanan & Co., "Chaya" in Tamil while Director Boman Irani is producing "Aryamala" for Pakshiraja Films in Tamil.

Director G. Ramabrahmam is producing "Apavadu" for Kasturi Films while Director B. N. Rao has completed "Clerk's Daughter" in Tamil for T. K. Brothers.

In "Ummeed", a Ranjit picture, Prabha and Nur Jehan make new drama at the Royal Opera House.

OUR REVIEW

"Ummeed" Becomes Delightful Entertainment

Prabha's Clever Portrayal Pleases!

Director Manibhai Shows Improvement

Here is one of those harmlessly entertaining pictures which don't shout from the house tops for any particular attention nor go unnoticed because of neglect.

"Ummeed" is a smartly produced average picture which while it entertains, it makes a trembling attempt to present a few more muddles of love in a few more attractive twists of social design and desire.

In a purely incidental story between two girls and one man quite a praiseworthy attempt has been made to put a lot of emotional stuff which, though out of place at places, yet adds to the story value of the picture.

The attraction of the picture, however, is in its pictorial takings which show plenty of imagination and which naturally recommend the director towards a better effort in future.

INCIDENTAL LOVE YARN

A self-made man, now rich, has a daughter named Suman who is in love with Anil an easy-go-lucky son of a banker. Suman's father does not so much approve of his daughter's attachment to Anil whom he considers worthless.

Both Suman and Anil go through some escapades considered outrageous by the Society and Anil is at last stopped from visiting Suman. Photographs of the two lovers in a ridiculous state enrage both the parents and Anil is shown the door by his rich father while Suman is kept behind a closed one.

But Anil can hardly be choked off so easily. He acts a poor motor driver and gets chummy with Leela, the country-bred beautiful maid of Suman. To achieve his purpose of meeting Suman, he leads Leela to believe that he is in love with her. Leela, however, falls desperately in love with Anil not knowing his true identity nor the love existing between him and her mistress Suman.

Complications follow and both the girls vie with each other in trying to please the one man so necessary to both. The muddle, however, straightens by several coincidences and after a very tame fire scene, we find Suman hovering between life and death in a hospital. She however, becomes alright but in the process loses one leg.

By now, both the girls realize that they love the same man. One is a poor girl simple and unsophisticated, the other is a rich one but poor by shortage of one leg. Anil's chivalry is emphasised by his loyalty to the disabled girl, but the girl ultimately sacrifices her own desire and gets Anil married to Leela.

Suspense is the soul of the entire photoplay and it is well worked out and well maintained right up to the end. In marrying the poor girl to the rich man, the writer has given the story a popular socialistic conclusion, which alone justifies the whole effort, by changing its complexion at the end, though rather suddenly.

UMMEED

Producers:	*Ranjit Movietone*
Story:	*Vedi*
Songs & Dialogues:	*D. N. Madhok*
Music:	*Khemchand Prakash*
Photography:	*L. N. Verma*
Audiography:	*K. V. Shah*
Cast:	*Ishwarlal, Prabha, Nurjehan etc.*
Released At:	*Royal Opera House*
Date of Release:	*5th April '41*

Director: MANIBHAI VYAS

Mr. S. G. Bhopatkar, Prize Showman of Bombay North, controls and conducts four good show houses in the city: The Plaza, The Venus, The Bharat Mata and The Saraswati. Inspite of his artistic tendencies as betrayed by his curly top, he is known as a fighter and keen competitor. His advertising campaigns to popularize Indian pictures have pulled people out of their beds and taken them to his theatres. That's what a modern showman should be.

PRABHA'S POPULARITY

Prabha gives a very attractive performance as Leela the maid and become quite popular. Nur Jehan as Suman falls short of expectations and at best looks clumsy. Ishwarlal, smart and polished as usual, makes his mark as a veteran artiste.

Photography, is quite attractive though one wishes it had been more uniform. Sound is satisfactory. The music is nothing much to crow about. Song compositions and dialogues are poor enough. The director's pictorial presentation is very progressive and satisfactory.

Well, "Ummeed" is not at all a bad picture and though there is nothing very outstanding in it, it still provides pretty good entertainment.

OUR REVIEW

"Tenali Ramakrishna" Becomes Entertaining!

Master Raju Heads For Stardom! More Slander In Celluloid!

Under the pretence of a biographical movie presenting a popular personality of the past in a new light, redeeming him from grave slander and gross misinterpretation, Director H. M. Reddy has given us what might be termed "a purposeful farce" in "Tenali Ramakrishna" committing, what looks like, a graver slander, grosser misinterpretation and needless distortion in the process. Though every care is taken to put up a plausible "purpose" into every new twist on old anecdotes, it is clear, the only purpose has been that of tickling the funny bone of the public. And nobody should or does, feel extra bitter about it all, for the picture does excite an uproarious laughter from the spectators and provides hilarious entertainment.

AN IMPISH POET

'Tena' [illegible] me of a famous Telegu poet of old. His name is a household word in the South, a synonym for a perverse, prank-loving genius. Both the Tamils and Telegus relate with equal zest and invention, numerous legends illustrative of this great and gifted poet's incorrigible, impish ways and of the pranks he used to play by reducing the sublime to the absurd. That a great poet called Tenali Ramakrishna existed or that he earned the nick-name of "Vikata-Kavi" (the poet-jester) is beyond dispute. But no authentic biography exists of him, save in legends, traditionally handed down. Therefore no authoritative objections can be raised to the free and easy liberties which Mr. Reddy has taken in his extremely fanciful characterisation of the famous poet.

Tenali Ramakrishna in the film story is presented to us as a super-precocious lad with a social conscience centuries ahead of his time, trying to drive home reformative lessons to his bigoted but hypocritical contemporaries through audaciously contrived hoaxes.

And with a mixture of known legends with brand-new concoctions, Mr. Reddy serves us a cheap, often crude but always entertaining picture. His insouciant reference in the dialogues to films and film personalities of the South, sometimes sarcastic but mostly in harmless buffoonery, adds to the laughter.

TENALI RAMAKRISHNA

Producers:	*Rohini Pictures*
Language:	*Telegu*
Scenario:	*H. M. Reddy and others*
Dialogues & Songs:	*Sadasiva Brahmam*
Photography:	*P. Sridhar*
Sound Recording:	*A. G. Taylor*
Music:	*G. Walker*
Cast:	*Master Raju, S. P. Lakshmanaswamy, Parupalli Subba Rao, etc.*
Released At:	*Paragon Talkies, Madras*
Date of Release:	*22nd March* 1941

Directed By: H. M. REDDY

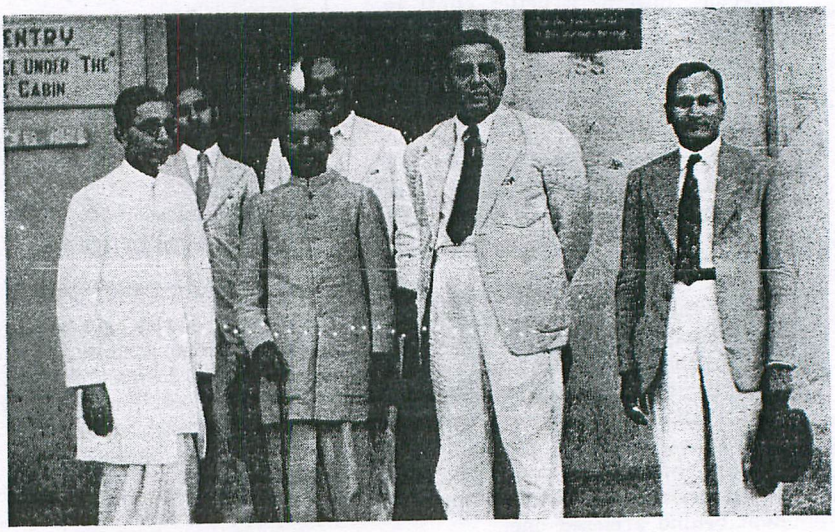
RAJU'S BID FOR STARDOM

Master Raju who plays the boy Tenali Rama gives a sparkling performance. He sings charmingly and he nearly achieves stardom in this picture. S. P. Lakshmanaswamy, who plays the older Tenali Rama is competent, but suffers by contrast. Other supporting artistes do pretty well. One among these is Boudayya Setty, whose chief excuse for being in the film is his tremendously unwieldy bulk of body. There ought to be a law against dragging waddling layers of flesh into the public gaze for the sake of comedy. It ought to come within the S.P.C.A. zone.

Photography, recording and music direction are average while the direction seems easy going in a crude sort of a rut. Dialogues are smart and occasionally smarting.

The picture is primarily meant to amuse people and to that extent "Tenali Ramakrishna" must be voted a success.

It [illegible] that the picture would make the dead poet turn in his grave and roll over with laughter, having said, "Hullo, Reddy you old fox".



Mr. Govind V. Deshmukh, M.L.A., (Central) recently visited the National Studios at Bombay. Left to right front row: Mr. Chimanlal Desai, Mr. G. Deshmukh, Mr. Baburao Patel and Mr. K. S. Hirlekar.

MORE HOMELY THAN
"TUKARAM"!

MORE TOUCHING THAN
"DNYANESHWAR"!!

PRABHAT'S

"SANT SAKHU"

Directed by
DAMLE & FATEHLAL

A STIRRING STORY OF A SIMPLE WOMAN WHO ROSE TO SAINT-HOOD THROUGH PURE DEVOTION-

Starring
HANSA — KULKARNI — GOURI

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INDIA'S LEADING STUDIO—

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